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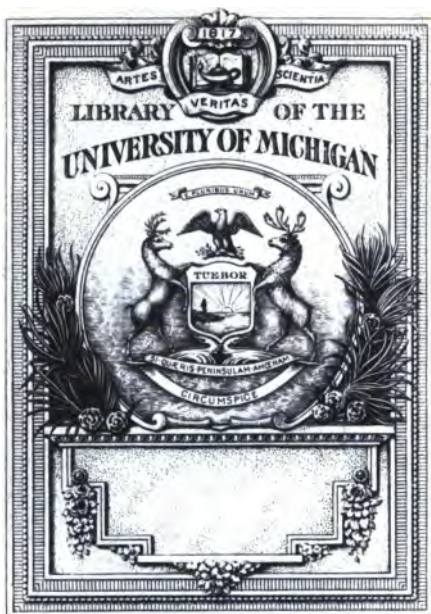
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1875

Anna M. Evans

A HANDBOOK

OF

ROME AND ITS ENVIRONS.

TWELFTH EDITION,

CAREFULLY REVISED ON THE SPOT.

WITH NUMEROUS NEW PLANS AND MAPS OF THE CITY AND ENVIRONS.

L O N D O N :

JOHN MURRAY, ALBEMARLE STREET.

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P R E F A C E.

Offering to the public the twelfth edition of the Handbook of Rome and its Environs, the Editor has endeavoured to place before his readers a faithful description of the Eternal City, with its treasures of Art and its monuments of Antiquity, in its new aspect as capital of the Kingdom of Italy.

The changes of every kind, and the increasing development of the city since 1870, have rendered a complete revision of the work necessary, especially in the Archæological section, which has required corrections and additions in relation to the important discoveries resulting from the excavations carried on during the last four years.

While appreciating the originality and research displayed in some recent theories respecting the topography, ruins, and general archæology of Rome, the Editor has considered himself authorised to adopt only such portions of them as are not at variance with classical texts, and are supported by the material evidence of dates, defined by recognised styles of construction.

With this intent he has availed himself of the opinions of the most erudite classical and topographical authorities and practical archæologists in Rome, both foreign and Italian, desiring to afford reliable information to travellers rather than involve them in the labyrinths of controversy.

The Editor is especially indebted to Signor Rodolfo Lanciani for his very valuable assistance in this department. He has also been favoured by Mr. J. H. Parker, with some notes which will be found incorporated in the text and marked by the letters J. H. P.

With regard to the description of the modern city, its endless objects of interest and its environs, and the section of "General Information," the Editor has been able to ensure accuracy by personal investigation as well as by the local experience derived from a residence of many years in Rome, and he wishes to conclude his Preface with a tribute of respect and friendship to the memory of his predecessor in this work of revision, late Mr. J. B. Bentland, to whose untiring exertions the success of so many foregoing editions of the Handbook is in a great measure due.

A. J. S.

1875.

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MODES OF REACHING ROME.

HINTS AS TO ROUTES.

ALTHOUGH the different routes leading to Rome are more fully described in the *Handbooks of Northern and Central Italy*, the following information may be useful to travellers who may not have these volumes at hand.

A. The most direct and economical route from London and Paris is by the Tunnel under the Cottian Alps (Mont Cenis) to Turin, and from there by Bologna, Florence, and Perugia, or from Bologna by Leghorn and Civita Vecchia. The inconvenience of crossing the Alps, which formerly deterred many from adopting it, is now avoided, the journey being performed by rail since the opening in 1871 of the Great Tunnel between Modane and Bardonecche. Distance from London, by Calais, 1290 miles; steamer and railway charges, 12*l.* by express trains, on which, in Italy, an additional 20 per cent. on the fares is charged; time employed in travelling, from Paris 44 hours, from London 55, by trains corresponding with each other, not including detentions on the road. The express trains between Turin and Florence are now provided with sleeping cars, to be paid for extra.

B. The above route may be varied from Florence to Rome by taking the Central Railway *viâ* Empoli, Siena, Orvieto, and Orte.

C. From London to Rome, along the Mediterranean, avoiding the Alps, by Paris, Nice, Mentone, Savona, Genoa, Sestri, Spezzia, Pisa, and Civitavecchia by rail; or from Nice to Leghorn by the excellent steamers of the Peirano-Danovaro Company, and thence by railway *viâ* Civitavecchia to Rome. Expense of travelling about 11*l.* 10*s.* In the early winter this will be perhaps the easiest, and for invalids the most convenient route; the journey, about 60 hours, not including necessary stoppages. The railway from Sestri to Spezzia was opened to traffic in August 1864.

D. From London to Rome, by Paris, Munich, Innsbruck, the Brenner Pass, Verona, Padua, Bologna, Florence, and Perugia. Distance from London, 1547 miles. Railway all the way from Calais. Time employed in travelling, 71½ hours; expenses, 11*l.* 16*s.* and 8*l.* 12*s.*

E. Persons not wishing to pass through Paris, and by the Cenis Pass, can proceed by way of Calais, or Ostend to Brussels, Luxembourg to Strasburg and Munich, or from Brussels to Cologne, Mainz, and Munich, and thence to Rome, as in last route. Tickets are issued on this route from Strasburg, Cologne, and Munich to Rome, by which the traveller is allowed 25 kil. of free luggage, and can remain 30 days on his route. Fares from London by Calais and Brussels, about 12*l.* 4*s.* and 8*l.* 18*s.*

F. By Turin (Route A), or Milan, and Venice, through Bologna and Ancona, to Rome. Distance from Turin to Rome, 551 miles; from Milan, 444; and 412 from Venice. Time employed from Turin in travelling, 25 hours; from Milan, 22½; and 24 hours from Venice. Railway expenses, 4*l.* 1*s.*, 3*l.* 12*s.*, and 3*l.* 4*s.* respectively from each of these cities.

Instead of proceeding by Ancona, the route from Bologna to Florence, and from there to Rome by Perugia, may be preferred, in which the distance from Turin will be 532 miles, from Milan 425, from Verona 438, and Venice 393. The times employed in travelling respectively, 26, 25, 22, and 23 hours; and the expenses by rail, 3*l.* 18*s.* 6*d.*, 3*l.* 10*s.*, and 3*l.* 3*s.* By Bologna and Pistoia (avoiding Florence) to Leghorn, and from there to Rome, distances and expenses nearly the same.

G. By Marseilles, and from there by sea to Civita Vecchia, thence to Rome by rail. The advantages of this mode of travelling will be, saving of time, and economy as regards charges on overweight of luggage, which are considerable on the Italian railways. This route is now less frequented than formerly.

H. From Naples to Rome by rail in 7 hours; distance 162 miles; expenses of railway, 1*l.* 1*s.* and 14*s.* 7*d.* by ordinary trains; 1*l.* 4*s.* 9*d.* and 16*s.* 9*d.* by express.

I. Travellers proceeding to India by the overland mail can take the rail by Rome, either by way of Ancona or Naples; by leaving Rome on Saturday evening, or even Sunday morning, Brindisi can be reached by rail on Monday morning at 4 a.m.; the steamers from that port for Alexandria starting on Monday at 5 a.m. From Naples to Brindisi also by rail in less time, or in about 20 hrs.

*. The times above stated are those *actually on the road*, and by the *express or direct trains*, which in France generally only take first-class passengers, and in Italy make an additional charge of 20 per cent. on the ordinary fares for both classes; in France, 60 lbs. of luggage are allowed free of charge; none in Italy, except what is carried in the railway-carriage by the traveller.

Passports.—For English and Americans the best passports will be those of the Secretaries of State at London or Washington although those of any diplomatic or consular functionary of their Governments on the Continent will be equally received. Although passports are now never demanded of English and American travellers, still they will always do well to be provided with them, as certificates of their national identity.

HANDBOOK

OF

ROME AND ITS ENVIRONS.

GENERAL INFORMATION.

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§ 1. Hotels.

The number of hotels in Rome has greatly increased within the last two or three years, not only in what used to be considered the English quarter, but also in the direction of the rly. stat., and near the new quarter of the city, where some important establishments have been recently opened.

The following list of hotels is arranged alphabetically:—

Alibert, 1, Vicolo Alibert, 1875.—With baths adjoining. Well adapted for tourists who wish to dine where they please, as there is no *table-d'hôte*, although breakfasts are supplied. Bedrooms, 2½ fr.

Allemagne, 88, Via Condotti, Messrs. Lugani and Presenzini. Convenient situation, close to the Piazza di Spagna. Lately thoroughly repaired and refurnished. General saloon and reading-room. *Table-d'hôte* 5 fr., without wine. Most of the apartments have a southern aspect.

Cook's coupons are accepted in this hotel, but supplementary prices are required at periods of extraordinary influx of travellers, such as Christmas, Easter, Carnival, &c.

Amérique, 79, Via del Babuino, I. Freddi. Comfortable house and attentive landlord. *Table-d'hôte* 6 fr., with wine. In this hotel the bearers of Gaze's coupons pay 5 fr. at *table-d'hôte*, with proportionate reductions in the prices of apartments.

Angleterre, 14, Via Bocca di Leone,

E. Silenzi. The reputation of this establishment, founded on many years attentive and liberal administration by M. Gendre, is well maintained by his successor, Signor Silenzi. The hotel is central, healthy, and cheerful, and alike suited for families and single travellers. The charges are more moderate than at some other houses. *Table-d'hôte* dinner 5 fr. without wine. Dinner in apartments, 9 fr.; breakfast, à l'Anglaise, at the *table-d'hôte*, 1½ fr.; in apartments, 2 fr. Servant's board, 5 fr. a-day. Basket of wood, 4 fr.; candle, 75 cent.; service, 1 fr. a-day; hotel porter, 6 fr. a month.

This tariff may suffice to give an idea of the prices of other hotels in Rome, premising that those of hotels claiming to be first-rate are rather higher. A printed tariff may be seen in each. With respect to the prices of apartments, they vary in all the hotels, according to the period of the year and the consequent demand. Bedrooms will average from 3 to 6 fr. a-day, according to the floor; and small suites, comprising sitting and bed room and servant's, from 10 to 20 fr.

All the hotels have common reception and reading rooms, smoking-rooms, and baths, and their omnibuses meet every train at the station.

Anglo-Américain, 128, Via Frattina, L. Paolucci. Central, excellent, and healthy situation. Numerous suites of rooms with southern aspect. Very good *table-d'hôte*, without wine, 5 fr. Attentive service. General saloon,

reading and smoking-rooms. English and American papers. This hotel, having been enlarged up to the corner of the Via Bocca di Leone, has become a very extensive establishment.

Bristol, 1875.—Belonging to Prince Barberini, and built by Signor Frontini, is situated on the Piazza Barberini, occupying one of the finest positions in the city. Its façade looks to the W., and commands a grand panoramic view of Rome. Although only opened in 1875, its reputation may be already considered as formed, and its advantageous situation with the judicious arrangements of the director, Signor Taglioli, will doubtless make it a favourite residence for foreigners. The architecture of this hotel was designed by the Chev. Azzurri, in imitation of the Palazzo Pesaro, at Venice.

Centrale.—Piazza Rosa, between the Fountain of Trevi and Piazza Colonna. A new and clean hotel, and, as its name implies, in a very central position, and therefore adapted for deputies from the provinces and travellers who come to Rome on business. Restaurant. Charges moderate.

Cesari, 89, Via di Pietra.—A small but long-established lodging-house, almost exclusively frequented by Italians and commercial travellers, being in a central situation adjoining the Corso and Piazza Colonna, and moderate in price. There is no restaurant or table-d'hôte.

Costanzi, 14, Via San Nicola da Tolentino.—Large first-class hotel, on the ascent from Piazza Barberini to the rly. stat., commanding fine views over the city, and well furnished. The suites of apartments on the upper floors, which are the most agreeable and healthy, are reached without fatigue by means of a lift. Good kitchen and service. Dinner at table-d'hôte, without wine, at 1 P.M., 5 fr.; in the evening, 6 fr. Proprietor, Sig. D. Costanzi, who is also lessee and director of the Quirinal and Russie hotels.

N.B. The charges for apartments comprise lights and service.

Etats Unis, 82, Via Borgognona.—This hotel is kept by Signor Serafini, who was 14 years with M. Gendre at the Hotel d'Angleterre. Apartments newly furnished. Prices moderate: bed-rooms from 2 to 5 fr. Table-d'hôte, 5 fr.

Europe.—Old-established and first-class house, presenting numerous suites of large and small apartments, many splendidly furnished and all well exposed, as the hotel has two façades looking S. and W. on the Piazza Mignanelli and Piazza di Spagna. The service is punctually performed, and the cookery is considered to be equal, if not superior, to that of any other hotel in Rome.

Table-d'hôte dinner 6 fr., without wine; in apartments, 10 fr.: servant's board, 6 fr.; candle, 1 fr.; service, 1 fr.; corkage, 2 fr. Directed by the proprietor, Signor E. Franceschini.

Globe, 50, Via San Nicola da Tolentino.—Hotel with a southern aspect, chiefly conducted as a pension or boarding-house, but having also a table-d'hôte with the usual hotel service.

Iles Britanniques, 18, Piazza del Popolo.—First-class hotel, well conducted by Signor E. Freytag. It looks on the Piazza del Popolo and Pincio and contains suites of apartments well adapted for distinguished visitors. This hotel is patronised by the Prince of Wales and other members of the royal family of England visiting Rome. The cooking is excellent. Table-d'hôte without wine, 6 fr. Other charges proportionate.

Italie, 16, Via delle Quattro Fontane.—Not a large hotel, but agreeably situated, with plenty of sun in front and a view of the Barberini Gardens behind. The upper floors command a fine prospect over Rome, and are airy and healthy. Newly and handsomely furnished. Service well organised by Signor A. Valenti, who keeps a first-rate cook, and makes arrangements by the week for families.

Londres, 15, Piazza di Spagna.—Directed by Sig. Filippo Silenzi and Sons. One of the longest established hotels

in Rome, now much enlarged and improved. Its aspect affords plenty of sun and is very cheerful in winter. The prices are on a par with those of the other first-class hotels. Table-d'hôte dinner, without wine, 6 fr.; breakfast with eggs, 2½ fr.; servant's board, 5 fr. Good service and cookery.

Louvre, 75, Via St. Niccolò da Tolentino.—A fine edifice of 6 storeys, designed by the architect Benedetti for Signor Amici. There are 20 rooms on each floor, painted by Signors Bassotti and Valle, the decorators of the neighbouring Costanzi hotel. The lessee, Signor Silenzi, has taken this hotel as a *succursale* to the Hotel d'Angleterre, and conducts it upon the same principles. The house looks to the S., and the upper floors are reached by a lift.

Milan, 5, Via di Santa Chiara.—Hotel situated in the centre of the city, chiefly frequented by Italians and men of business. Table-d'hôte and restaurant at moderate prices.

Minerva, 69, Piazza della Minerva.—One of the busiest hotels in Rome, being much frequented all the year round, on account of the centrality of its position and the modicity of its prices. At the same time it has several richly-furnished suites adapted for distinguished visitors. The *salle à manger* is of unusually ample proportions. Table-d'hôte dinner, 4½ fr., including wine. Baths. Foreign newspapers, &c. The establishment is well managed by Signors Cremonesi and Martinelli. Two omnibuses meet every train.

Molaro, 56, Via Gregoriana.—This house, long known as the Casa Dies, is in a sunny and healthy position, and more accessible to carriages than formerly, on account of the Via di Capole Case having been macadamized. It is comfortably conducted by Signor S. Molaro.

New York, 68, Via Bocca di Leone.—Moderate-sized hotel in convenient proximity to the Piazza di Spagna, at the back of the Palazzo di Malta. The upper suites are airy and sunny. Table-d'hôte and restaurant. This house is

connected with the Rossini hotel at Florence.

Orient, 6, Via del Tritone.—A new establishment, well calculated, for commercial travellers. Bed-rooms, 2 fr. Café and beer-garden below.

Paix, 8, Via Felice.—Recently much improved, and extended to the corner of Piazza Barberini. A good half-way situation between Piazza di Spagna and the rly. stat. Very comfortably managed by Signor E. Chicca and his wife (English), who also make arrangements by the week at from 10 to 12 fr. per day, including breakfast, lunch, and dinner at table-d'hôte, wine included. Very attentive service.

Pension Anglaise, 56, Via Condotti.—A small house with consequently limited accommodation, but in an excellent position between the Corso and Piazza di Spagna, and enjoying a southern aspect.

Possidoni, 10, Via S. Bastianello.—This small but well-situated hotel at the corner of Piazza de Spagna, towards the Pincio, hitherto known as the Brighton hotel, has been taken and newly furnished by Signor Possidoni, who is very attentive to his visitors. Table-d'hôte, 5 fr.

Quirinal, Via Nazionale.—This handsome and extensive edifice, containing 320 rooms, is the property of the bankers Tommassini and Guerrini, and was built expressly to serve as an hotel, so that its arrangements are perfectly commodious. It was opened in the beginning of 1874 by Signor D. Costanzi, who conducts it upon the same excellent principles as the hotel which bears his own name. It is the first hotel opened in the new quarter, and its advantages will increase with the development of this part of the city, especially on the completion of the Via Nazionale, which will put it into direct communication with the Corso. It is as yet the nearest hotel to the rly. stat., and consequently the furthest from the centre of the city.

Rome, 128, Corso.—Formerly the Lozzano palace, opposite the church of S. Carlo. A very extensive establish-

ment, much frequented by ambassadors and distinguished persons travelling with numerous suites, as well as by families and single persons, as it has apartments of all gradations, and puts up about 300 beds. The price of rooms is according to the floor and the season, the Carnival being especially attractive at the Hotel de Rome, which overlooks the whole saturnalia. Table-d'hôte dinner, without wine, 6 fr. Dinner for one person in apartments, 20 fr.; for two, 15 fr. each; for three, 12 fr. each. Other charges similar to those adopted by first-class hotels.

The *salle à manger* is a splendid hall, designed by the architect Sarti. The service is under the attentive surveillance of the proprietor, Chevalier A. Nainer.

Russie, 9, Via del Babbuino.—An excellent and long-established hotel, with a charming garden and view of the Pincian Hill, more healthy in winter than in summer, like all other situations in Rome surrounded with vegetation. The apartments are handsome, and the kitchen service very good. Table-d'hôte dinner, 5½ fr., without wine; in apartments, 12 fr.; servant's board, 5½ fr.

Serny.—3, Via S. Bastianello.—The business of this hotel has been entirely transferred to the Hotel de Londres, under the direction of Signor F. Silenzi.

Sud, 56, Via Capo le Case.—In a very sunny situation. This moderate-sized hotel is conducted by Signor E. Chicca, as well as the Hotel de la Paix, and the same arrangements are made by him in both the establishments.

Suez, 21, Via S. Nicola da Tolentino.—Agreeably situated, with a garden between the house and the street. The proprietor, Signor F. Cecchetti, makes the usual inclusive arrangements for board and lodging.

Ville, 196, Via del Babbuino.—The Campana palace and Musuem have been utilized for this first-class hotel, which has also another façade on the Corso. Valuable Chinese tapestries in

some of the saloons still record the Marquis Campana's taste for art, and the garden, decorated by him with columns, fountains, and statues, makes an agreeable lounge for the inmates of the hotel. What used to be the ball-room is now a very handsome general saloon and reading-room. The suites of apartments are numerous and handsomely furnished with very varied aspects, and the establishment is conducted with every regard to comfort, under the administration of Signors Serandrei and Coccanari, the latter of whom directed the Hotel d'Angleterre so successfully, for several years under M. Gendre. Table-d'hôte dinner, without wine, 5 fr.

Victoria, 24, Via Due Macelli.—This is a very comfortable, although not extensive, house, directed by Signor G. Pallottini, whose charges are moderate, and who is extremely attentive to his visitors. Bed-rooms from 3 fr. Table-d'hôte dinner, with wine, 5 fr.; in apartments, 8 fr. Other charges on the same scale. Signor Pallottini makes arrangements by the week at 12 fr. a-day; this includes a room, 2 candles, and service; breakfast, with eggs or meat; luncheon of meat and vegetables; table-d'hôte dinner, with wine. A private saloon may be had for 10 fr. a-day extra.

All accounts at hotels are now paid in the current coin of Rome, banknotes. British gold and silver currency are at 27 lire for the £ sterling; of course an advantage of nearly 9 per cent. to the English traveller.

Boarding-houses.—That kept by the Misses Smith (English ladies) at No. 33, Piazza di Spagna, is respectably and comfortably conducted. Well suited for English ladies, the Misses S. being patronized by the resident clergyman and English families. The *Pensione del Pincio*, 29, Via del Babuino, kept by Madame Awater, is highly recommended for its excellent treatment and comfortable management. Board and lodging from 8s. to 10s. a day. Another Boarding-house, kept by Madame Tellenbach, a German, at No. 51 in Piazza di Spagna, is also re-

commended as well suited for families, the owner speaking English. Terms, everything included, about 3 guineas a-week. Of late, and arising from the greater influx of American visitors, the number of boarding-houses at Rome has considerably increased; the above will be the best for families, and especially ladies.

Mrs. Polkinghorne's establishment, 151, Via del Babuino, and the *Pensione Inglese e Americana*, 68, in the same street, may also be mentioned.

§ 2. *Lodgings* in private houses may be had in all parts of Rome. The best situations are the Piazza di Spagna, the Via Babuino, the Corso, and the streets lying between them; the Via Gregoriana, the west side of the Via Sistina, the Via Felice, delle Quattro Fontane, dei Due Macelli, della Propaganda, della Mercede, del Tritone, Condotti, della Croce, &c., and generally all the streets between the Corso and the declivities of the Pincian and Quirinal hills. Strangers should avoid situations where the bed-rooms cannot have a free circulation of air. All houses with confined court-yards and fountains, however agreeable they may be rendered to the eye by verdure, are objectionable, in winter on account of the damp and in summer on account of the mosquitoes; the latter are particularly annoying near the Tiber. The streets that run in an E. and W. direction are to be preferred to those running N. and S., as they are less exposed to currents of cold air during the prevalence of N. winds, and the apartments have a better look-out. Both the sitting and bed rooms of invalids should, if possible, have a southern aspect. Nervous persons should live in the more open and elevated situations. The price for a furnished sitting-room and bed-room in a good situation is now from 120 to 150 fr. a month. Suites of apartments for families may be reckoned in proportion, but this depends greatly on the demand, the season, and the situation. After Carnival, for instance, the price of lodgings is lowered considerably. A good sitting-room with

dining-room, 3 bed-rooms and a kitchen, in the fashionable quarter, costs on the average from 300 to 500 fr. a month, according to the furniture and situation; or less in the streets which lie beyond the ordinary beat of English visitors. Families who intend to make a prolonged stay in Rome may find roomy and splendid apartments in some of the great palaces. However respectable the landlord may appear, a formal written agreement (*contratto*) is necessary, and a careful verification of the inventory of the furniture still more so. It is also advisable to insert in the agreement the clause "*meno l'uso*," as a provision against wear and tear. In the Corso it will be as well also to stipulate for the exclusive possession of the windows during the Carnival, or the lodger may be surprised to find his apartments converted into show-rooms for its festivities, besides being obliged to pay for places at his own window. In the court of every house there is usually a fountain, from which the different lodgers supply themselves with water by means of buckets traversing on a fixed iron rod, so as to avoid the necessity of servants descending from the upper floors. This is generally the excellent Trevi water, but there is also water laid on in most of the new houses, brought to Rome by the new Marcian aqueduct. Wood is expensive; a cartload, including portage and cutting, now costs from 20 to 22 lire. Persons living in private lodgings will find it more economical to burn coke, which can at all times be procured at the gas-works (Via de' Cerchi, near la Bocca della Verità, or outside the Porta del Popolo), at about 60 lire a ton, or from the ordinary wood merchants for 3½ lire a sack. A single person generally pays 15 to 20 lire a month for attendance. The wages of female servants are from 25 to 35 lire a month with their board. Strangers will find lists of apartments at Mr. Shea's house agency in the Piazza di Spagna, No. 11, who for a moderate charge will undertake to have all formalities regarding agreement and inventory made out in a proper form, receiv-

ing and delivering up the furniture, &c. The prices of lodgings have considerably increased at Rome within the last few years, and are likely to do so, more especially since Rome has become the capital of Italy.

House and Commission Agents.—Mr. Shea, No. 11, Piazza di Spagna, established here since 1852, can be recommended as a careful, experienced, and trustworthy agent, not only for apartments, but for packing and forwarding parcels, luggage, works of art, &c., to England and the United States. He is one of Messrs. J. and R. McCrackens', of London, correspondents. Mr. Shea lets out a part of his house as furnished lodgings, with board, from their southern exposure, are very comfortable. Polkalsky, No. 455 in the Corso, has an agency for furnished or unfurnished apartments, servants, &c.

Strangers cannot be too much cautioned against certain fellows who are constantly hanging about the Piazza di Spagna and the neighbouring streets, and at the railway station, offering lodgings for hire. They will exact a high commission from the owners, which will ultimately come out of the pockets of the hirers.

§ 3. *Trattorie, Restaurateurs.*—Most persons who live in private lodgings at Rome are supplied with dinner from a *trattoria*, at a fixed rate per head, and which will, for small families particularly, be found much more convenient and economical than marketing, hiring cooks, &c. The charges for dinner ought not to exceed 5 fr. a head exclusive of dessert and wine; so well is the system carried out, that the dishes are sent even to considerable distances perfectly hot, by means of large tin boxes furnished with charcoal braziers. Amongst the best of these *trattorie* are, Bedeau, 81, Via della Croce; Celles, Via Sebastianello; Morin Père, French cook, well recommended, 94, Via Capo le Case; Carletti, 11, Via Condotti; Roch, 28, Piazza di Spagna.

Families living in the Via Sistina and that neighbourhood will find that good dinners are sent out by De Cesaris, 71, Via Sistina, who has

also a comfortable restaurant, and supplies ball suppers, &c. Bachelors will prefer dining at a *table-d'hôte* or a restaurateur's. The following are the most resorted to:—Spillman Brothers, 10, Via Condotti (the best pastry-cook's and confectioner's shop in Rome); a *table-d'hôte* at 6 fr. a head, without wine, and an excellent restaurant for breakfasts *à la fourchette* and luncheons have been added to this establishment. S. supplies dinners to families, picnics for the country, &c. François Spillman, No. 12 in the same street, for dinner parties, pastry, and confectionery. Nazzari's, Piazza di Spagna, 81, 83, excellent cooking, pastry, and confectionery. His liqueurs and chocolate gained medals at Vienna; the restaurant is much frequented both for luncheons and dinners;—these three establishments send out dinners to families, and most of the public dinners, ball suppers, and large entertainments are supplied by them. Bedeau, 81, Via della Croce, is very good, the rooms clean, and the cooking excellent, perhaps more economical than the preceding; frequented by the higher class of artists.—Caffé di Roma, in the Piazza di San Carlo in Corso, near the Hôtel de Rome, handsomely fitted up. Restaurant Renaud, No. 26, Via Mario dei Fiori, kept by a French cook; clean, and charges moderate; dinners to be ordered beforehand. Caffé Corti, in the Piazza di Pietra, moderate. Restauratore Ronzi, 202, Piazza Colonna, restaurateurs and pastrycooks. The Ristoratore del Falcone, in the Piazza di S. Eustachio, behind the Pantheon, is the most celebrated for its exclusively Roman cuisine, as Manzoni's, where there is a *table-d'hôte* at 6 p.m. for 3½ fr., 48, Via della Mercede, and other new restaurants are distinguished by their Milanese and Piedmontese bills of fare. The Lepre, 80, 81, Via Condotti, has been frequented by artists for nearly half a century. Morteo, 194, Corso, keeps a good restaurant, with excellent Vienna beer.

§ 4. *Caffés.*—The Roman *caffés* have hitherto been behind those of the other large towns in Italy. They have

improved since the arrival of the new Government. The best are:—Caffé di Roma, one of the cleanest, 121, Corso; Caffé Greco, with a restaurant, in the Via Condotti, the rendezvous of the artists of every country—almost all the artists in Rome may be met here; it is their general rendezvous at 7 A.M. for breakfast, and in the evening; Caffé Bagnoli alle Convertite, in the Corso, very fair and much frequented by the Romans of the middle classes. Caffé di Venezia, in the Piazza di Venezia, clean. Breakfast at a caffè, with tea or coffee, bread, butter, and eggs, costs 1 lira; a cup of coffee, 15 to 20 cent. As there are upwards of a hundred cafés in Rome it will suffice to say that the café-restaurants, Cavour and Parlamento, in the Piazza Colonna, are the most central and frequented.

§ 5. *Provisions, Articles of Housekeeping, Markets, &c.*—Every article of housekeeping having increased of late years in value, Rome, from being as in former times an economical residence, is now as expensive as any capital in Europe. The market prices of food in Rome are rather above than below those in London.

Meat Markets.—There is yet no general market for butchers' meat in Rome, although several are projected: like the bakers, the butchers were, under the Papal Government, a privileged class, and their shops distributed over the city, in proportion to the wants of the respective quarters. Pork, lamb, and larger game are sold in the shops at the Pantheon, and at the shops of the sausage vendors or *Pizzicagnoli*, who are the dealers in butter, eggs, hams, bacon, oil, and salt fish. The municipality has decided to establish large meat and fish markets near the Bocca della Verità, and smaller ones at Capo le Case, S. Carlo al Corso, Via de' Coronari, Piazzas S. Marco, and S. Maria in Trastevere.

Game and Poultry.—The principal shops are in the streets adjoining the Rotonda or Pantheon. The supply of the former is very varied indeed; every flying creature being eaten by

the Romans, may be seen here, from an eagle to a tom-tit. The principal species, which of course vary with the seasons, are tame and wild pigeons, partridges, woodcocks, and three or four species of snipe, waterfowl, thrushes, quails, especially during their arrival in May, and an immense variety of small birds, known under the general denomination of *Uccelletti*, many of which are of passage; of larger game, wild boar, roebuck, hares, and porcupines, which are also considered as such. There is a plentiful supply throughout the winter from the great marsh forests bordering the sea.

Fish Market.—There are two for fresh fish. The largest (*la Pescaria*), in the Jews' quarter, on the ruins of the Portico of Octavia, where all the produce of the sea-fisheries, and of the salt lagoons bordering on the Pontine Marshes, are brought every morning, a very interesting exhibition for the naturalist, as the species are extremely varied; the second market behind San Carlo in the Corso. The best fish are the turbot (*rombo*), the sea basse (*spigola*), the grey mullet (*cefalo*), the rouget (*triglia*), soles (*sogliole*), whiting (*merluzzo*). The skate, dog-fish, conger eels, are inferior, as are the two larger species of cuttlefish, the *sepia* and *calamari*; the *ragusta* or crayfish represents our lobster, is lighter and very good; crabs small and inferior. In summer the thunny, sturgeon and *ombrina* are excellent eating. The best freshwater fish are the eels and carp from the lakes of Fogliano, &c. Since the extension of the railways from the Adriatic, the supply of fish to Rome has much increased. A peculiar species of land-crab is considered a delicacy in the summer months. The second fish-market is in the Piazza di San Salvatore delle Copelle.

Vegetable and Fruit Market.—The principal is in the Campo di Fiore, and the supply is good, as much ground about the capital is laid out in gardens. Oranges are brought from Naples and Sicily; apples and pears from the Sabine provinces chiefly, as also chestnuts and walnuts; in the spring

and summer there is an abundant supply of strawberries, cherries, and later of apricots, peaches, grapes and figs. The price of vegetables is very variable: the best are cauliflowers, cultivated and wild asparagus, celery, peas, and different kinds of salads; carrots and turnips inferior; potatoes good: in the spring and summer large quantities of fennel-root (*finocchio*), horse-beans, peas, &c., are eaten in the raw state. Asparagus, grown to an enormous size, is cultivated near Castel Gandolfo and Tivoli, and is very good. Artichokes come into season about Easter, and are a great resource for the Romans, fried or stewed in oil "*alla Giudia*."

Firewood can be best procured in larger quantities at the wood-yards near the Tiber, or Rotti's, Via di Monte Brianzo, but for most visitors it will be more convenient to get it through the grocers, and who furnish families with oil, candles, &c. Coke can also be procured in the same way, although, when large quantities are consumed, it will be more economical to obtain it from the gasworks, as mentioned before. The persons who supply groceries, foreign and home wines, &c., are mentioned under the head of Tradesmen. Wood is sold by the cart-load, including cutting and storing, at about 20 lire the *oaretta* or cart-load of 2 cubic metres.

Bread.—Under the Pontifical Government the price of bread was periodically fixed, and the number of bakers' shops limited. The trade in bread is now quite free, and its price has much risen. The first quality of household bread is now sold at 45 centimes the kilo., which would be about 2½d. per lb. English. This Roman bread is made with leaven, but yeast bread, rolls, and all sort of fancy bread costs fully double the above price. Excellent Viennese light bread is to be had at 24, Via del Foro Trajano. Colalucci and Meyer, who speak English, No. 88, Via della Croce, and the Brothers Valan, 100, Via del Babuino, can be recommended for every kind of fancy

bread, biscuits, pastry, &c. The Colalucci also sell tea, beer, wines, and spirits, and are very obliging and honest people.

Wine.

Temporary residents in Rome frequently express a wish to taste some really good wine of the country. The best wines of this province are produced on the slopes of the Tusculan and Alban hills. The white wine of Frascati is light, sparkling, and rather sweet, and more in request than the red, which, on the contrary, comes to greater perfection at Grotta Ferrata, and especially Marino. The wine of Albano is not so much esteemed as those of Genzano and Velletri; but Civita Lavinia, situated between the two latter towns, produces finer qualities, both of red and white wine, than any other locality on that whole range of vine-covered hills. Unfortunately, the wines of the province of Rome, like those of most other provinces of the kingdom, are so defectively made that they will neither keep nor bear exportation. It is only within the last few years that an improvement in this respect is observable, and the proprietors of vineyards at Civita Lavinia are indebted to an Englishman, who has purchased an estate in that district, for demonstrating to them that their wine, if scientifically made, will not only keep any length of time, but also navigate safely to any part of the world. Mr. Arthur Strutt, whose name will be found in the catalogue of English artists settled in Rome, having turned his attention, first only as an amateur, to the study of enology, is now a successful producer and exporter of wine, and at the Agricultural Exhibition held in Rome in 1871, his red and white Civita Lavinia were the only table wines to which the first-class prize medals and diplomas were awarded. The superiority of the white being so marked that the judges would not grant any second-class medal for white wine, and only awarded the third class to Signor Jacobini of Genzano, whose red wine, however, gained the second prize medal. Strutt's wines are full-

bodied, tonic, perfectly pure, and free from acidity, and may be obtained for immediate use or ordered for exportation at his residence, 81, Via della Croce, or at Mr. Lowe's, 76, Piazza di Spagna. They are also to be had at the principal hotels. Jacobini's depôt is in Via della Pietra, 67.

Prince Pallavicini produces very good wine on his Frascati estates, and Messrs. Santovetti have a large establishment at Grotta Ferrata, where they make champagne, lunel, and other imitations of the best French wines. The only Roman wines, however, distinguished by honourable mention at the Universal Exhibition of Vienna in 1873, were those of Mr. Strutt, red and white, and Signor Jacobini, red only.

The wines of Orvieto and Montefiascone are white, very light, and sparkling, when pure, and are brought to Rome in flasks; as are also now the red wines of Tuscany, such as Chianti and Montepulciano, and those of Piedmont, which may be had at all the restaurants and new wine shops.

The consumption of wines of the country is not generally encouraged in the hotels, only a few appearing on the *carte*, it being the hotel-keeper's interest to give his customers as much claret and champagne as possible, and with this view even the traditional half-bottle of ordinary wine, formerly placed before each person at the table-d'hôte, has been suppressed at most of the hôtels.

§ 6. *Passports and police regulations regarding foreigners.*—The regulations concerning these formerly so troublesome documents are now the same as in other towns of the kingdom of Italy. Travellers arriving at Rome must register their names, if living in lodgings, at the General Police office or Questura, in the Convent of San Marcello; this is done by the keepers of hotels for their inmates. No visas necessary for passports for foreigners leaving Rome.

§ 7. *Clubs.*—There is an *English club* at No. 78, Via della Croce, limited to 120 members, divided into 2 classes :

1. Guarantors, who pay an annual subscription, when in Rome, of 100 lire, and are permanent members.

2. Gentlemen selected by ballot for the season, at a subscription of 150 lire, 3 months 125 lire, 1 month 60 lire. Members wishing to continue for any period less than a month pay 15 lire a week.

The club is managed by a standing committee, composed at present of Sir A. Paget, K.C.B., Hon. H. Walpole, Col. Hon. E. B. Wilbraham, Sir C. Stuart, Bart., W. W. Moore, Esq., H. Hadow, Esq., A. Macbean, Esq., C. Murray, Esq. The club is open from 1st November to 1st June, from 10 a.m. till 1 a.m. Whist allowed, but no game of hazard or dice for gambling. Treasurers and bankers, Messrs. A. Macbean and Co. There is a *club of German artists*, to which all foreigners can be admitted, *provided they speak German*, the subscription to which is 35 lire a-year, and 10 a month; it is now lodged in the Palazzo Poli, overlooking the Fontana di Trevi: attached to it is a library of works on Rome and the fine arts, amounting to 3000 volumes. *The International Artistical Association* has a life and costume school, library, and splendid reception rooms at 2, Vicolo Alibert, where musical and social assemblies frequently take place. Members (artists) pay 5 fr. a month, temporary subscribers 10 fr. Several Italian clubs have been organized since the occupation of Rome by the Italian Government. The best of all, and the most fashionable is the *Circolo delle Caccie* (the jockey club), 300, Via del Corso, Palazzo Gavotti, the resort of the *fine fleur* of the Roman society. Foreigners of distinction and diplomatists are admitted as permanent or season members by ballot. The *Casino Bernini*, 151, Corso, Palazzo Bernini, is the rendezvous of young men belonging to the social class, called by the Romans *Generone*, which ranks next to the aristocracy.

The *Circolo Nazionale* is composed almost exclusively of Government officers. The dancing and musical parties given by the club during the season are highly spoken of,

The "*Società Geografica Italiana*," and the Roman section of the Italian Alpine Club, hold their meetings in 28, Via della Colonna. The Alpine Club organises very interesting excursions every spring for the purpose of exploring in a scientific manner the mountains bordering the plain of Latium. Strangers can join these excursions by giving in their names three days before, at the residence of the club.

§ 8. *Public Conveyances*.—Almost all the public conveyances out of Rome have ceased running, owing to the extension of the rly. lines to the capital, and the few that may be used by travellers now start from stations on the different railways, thus:—those for Viterbo from Orte, for Rieti from Correse, for Porto d'Anzio from La Cecchina near Albano. Places for Porto d'Anzio may be secured at Morolesi's office in the Via di S. Romualdo, but generally travellers find accommodation in the diligencies which leave the Albano Station, La Cecchina, twice a day, on the arrival of the trains from Rome for Porto d'Anzio, without previous booking.

Public conveyances, consisting generally of ill-appointed calèches, set out for Palestrina from the Osteria de' 3 Re, near the Piazza di San Marco, at the foot of the Capitol; for Bracciano from the Albergo del Sole, near San Andrea della Valle, every morning, in 5 hours; and for Genazzano, Olevano, Paliano, &c., 3 times a week, from an Osteria in the Via degli Orfani, near the Piazza Capranica. A coach leaves the Piazza degli Orfanelli twice a day for Tivoli, employing about 4 hours; fare 4 francs: that starting in the morning continues as far as Subiaco, arriving there before dark. Carriages continue to run twice a day from Rome to Frascati, Albano, Genzano (fares 3 francs), and even Velletri, in spite of railway competition, many people preferring the convenience of being taken up and set down at their own doors.

The modes of conveyance from Rome to the different towns are noticed in the Routes of the *Handbooks* for

Central and South Italy, in which they are described.

§ 9. *Railways*.—Two express trains leave Rome every morning and evening for Florence, *via* Foligno and Perugia, and two more for Naples, *via* Ceprano. There is coincidence at Foligno for Ancona and Bologna; and at Caserta for Foggia and Brindisi.

Another morning express train to Florence follows the Via Maremmana, by Civita Vecchia, Leghorn, and Pisa, performing the journey in 12 hours.

There is a third direct line to Florence, *via* Orte, Orvieto, Siena, Empoli. When the cross branch from Tuoro to Chinsi is opened to traffic, the journey will be reduced to 7 hours. For Frascati, Albano and Velletri several times a day. Numerous other trains on the different lines for ordinary or slower traffic will be found marked on the official time-tables, which are published monthly, and are to be bought at all the newspaper kiosks.

Travellers proceeding from Rome to India *via* Brindisi may either proceed by rly. to Ancona, from whence the direct trains in correspondence with the steamers to Alexandria start on Sunday, at 5.14 p.m., for Brindisi, or by Caserta (where there is a good Inn, La Victoria) or Naples, and from there by Benevento and Foggia, an unbroken line by both these lines of Rly. from Rome to Brindisi in about 20 hrs. The mail steamer sailing at 5 p.m. on Monday, or immediately after the arrival of the postal train.

Luggage by Railway.—Every passenger is allowed to carry under his own care a weight of 20 kilogrammes (about 42 lbs.), provided it be of a size to be stowed under the seats or in the net of the railway carriages, viz. 50 centimètres (20 inches) by 30 (12 in.). This is a great convenience, as, in the case of travellers going to Naples, they will experience no detention on arriving there.

Omnibuses to the principal hotels, with the following fares: 75 c. each place; 50 c. for every box, portmanteau,

or trunk; 25 c. for travelling-bags and such like; no charge for smaller parcels, such as rugs, shawls, hat-boxes, umbrellas, &c.; for a carriage to hold 3 persons 5 frs., for each additional person 75 c., with a small gratuity to the conductor, who sees after the luggage. Carriages will be in waiting for families on arriving in Rome, by giving notice by telegraph (to cost 1 lira), at the Civita Vecchia, Foligno, or Ceprano Rly. Stats., or from Naples or Florence, according to the route by which they may arrive. No fees to porters upon arriving at hotels, whose duty it is to hand down the luggage, which must be taken charge of by the servants of the establishment.

All the hotel-keepers send omnibuses with a Commissionnaire to await travellers on the arrival of the trains, who will see to their luggage being cleared by leaving to him their keys, which they may do in all confidence. This arrangement will be convenient for families or parties of ladies, who can at once proceed to their hotel, and avoid delay, their luggage following in the omnibus; it will always be convenient to write a day before to the master of the hotel where they propose to lodge, before reaching Rome, to send a carriage to the station.

Intramural omnibuses start every five minutes from the Piazza di Venezia for the Piazza del Popolo, the Vatican, the Lateran, S. Maria, and S. Francesco in Transtevere, S. M. Maggiore, Piazza Barberini, and the rly. station. Fares 10 c., on Sundays 15 c., and for the Station 20 c. Extramural omnibuses run from Piazza Campitelli to S. Paul; from the Popolo to Ponte Molle; Piazza S. Bernardo to S. Agnese; Piazza S. Maria Maggiore to S. Lorenzo; Piazza Rusticucci to Ponte Molle. Fares 30 c.

Tourist Offices in Rome.—Cook's is at 3, Piazza di Spagna. Gaze's at Monaldini's, 79, Piazza di Spagna. Agent Mr. R. Forbes, who conducts parties of excursionists over the ruins of Rome and to the environs with full explanations.

§ 10. *Steam communication from Civita Vecchia.*—As some visitors to Rome arrive or take their departure by steamers at Civita Vecchia, it will be of use, in addition to what has been said in describing that port (*Handbook for Central Italy*, Rte. 83), to state what the latest arrangements are as regards steam communication with the other ports of Italy, Marseilles, &c.; remarking, however, that few now adopt this route. There are several companies which have steamers calling at Civita Vecchia: the excellent postal steamers of the Italian Peirano-Danovaro Co. The Peirano Co.'s boats, carrying the mails, are the most to be depended upon for punctuality in arriving and sailing; their boats are well found and manned, and the cuisine on board good. They arrive from Marseilles every Friday at 2 p.m.; returning from Civita Vecchia on the same day at 4 p.m., passing by Leghorn, Genoa, and Nice. The steamers of the French private or commercial companies are inferior to the former in speed, regularity of sailing, cleanliness, and comfort generally: they are for the most part boats of low power, several being screws, and more calculated for merchandise than passengers; the cooking department is also inferior. Those of the Valery Company, the best, leave Civita Vecchia every Sund. and Thurs. at 2 p.m., proceeding direct to Marseilles in about 30 hours. The Office of the Valery Co. is at No. 5, Via Condotti. That of the Peirano-Danovaro Co. is at the Altoviti palace, opposite Ponte S. Angelo. A steamer of the Florio Co. from Genoa and Leghorn touches at Civita Vecchia every Thursday at 10 a.m., proceeding at noon to Palermo direct. On the return voyage it touches at Civita Vecchia on Saturday at 2 p.m., proceeding to Leghorn at 4.

Steamboats on the Tiber.—A boat starts every morning at 5 or 6 o'clock, according to the season, from the Quay of Ripagrande, for Fiumicino, at the mouth of the river, performing the voyage in 3 hours, and returning to Rome the same day at nightfall, giving

the tourist plenty of time to see the environs of Ostia and Porto. The return voyage is tedious, the steamer having generally coasting-vessels in tow. During the spring and summer months these steamers run once or twice a week to Ostia and Fiumicino, exclusively for excursionists, notices being printed before hand. (See *Environs of Rome*.)

Tug steamers ply up the river above Rome, to tow barges, as far as Ponte Felice, employing 2 days to reach that point; but passengers generally prefer getting there in two hours by rail.

§ 11. *English Livery Stables*.—Jarrett, 3, Piazza del Popolo has usually the best saddle-horses, and his livery stables are very well appointed. His landaus are handsome, well horsed, and steadily driven; Bonafede, Bocca di Leone, 59; Cairoli, Via Incurabili, 12; and Ranucci, Vicolo Aliberti. The usual charge is 250 to 350 frs. a month for a gentleman's horse, a little more when used for hunting, with a monthly gratuity, fixed by agreement, to the groom; for a ride 10 frs. For a day's hunting, 20 frs. The keep of a saddle-horse is 5 or 6 fr. per day.

Hackney Coaches.—The principal stands are in the Piazza di Spagna, in the Piazzas di San Lorenzo in Lucina and di Monte Citorio, in the Piazza di Venezia near the Capitol, under the Colonnades in the Piazza di S. Pietro, and at the rly. stat.

No charge made for small parcels,

such as hat-boxes, carpet-bags, rugs, umbrellas, &c.; larger ones, such as portmanteaus, boxes, &c., 50 c. each. After the first hour the time is charged by the quarter-hour. A special arrangement must be made with the driver after 1 P.M. for drives in the Corso, &c., during the carnival, and at all times for excursions into the country beyond the 2nd mile. The *day-time* is reckoned from 6 A.M. to the Ave Maria, which varies according to the season, being 1 hr. after sunset; and the *night-time* from the Ave Maria to 6 A.M. next morning. The drives from the Rly. Stat. to any part of Rome are paid according to the annexed tariff, but 1 fr. 50 c. and 2 fr. 50 c., in one or two horse carriages, with a moderate quantity of luggage, will be ample remuneration, everything included, to the principal hotels.

Private or Job Carriages.—There are several persons, and some of the hotel-keepers, who let carriages for hire by the day, half-day, or hour. The hire of a carriage for the day, not including the coachman's *buonamano*, is from 20 to 25 frs., and double for excursions to Tivoli, Frascati, or Albano, when an additional horse must be put on. The hire of a carriage by the month varies with the period of the year, the smartness of the vehicle, and horses, from 600 to 1000 frs., exclusive of the coachman's *buonamano* of 56 to 75 frs., the hirer engaging to furnish a close or open carriage as may be required. The hire of carriages during the Carnival

FARES WITHIN THE CITY WALLS.

	By Day.		By Night.	
	1-horse Carriage, 2 Passengers.	2-horse Carriage, 5 Passengers.	1-horse Carriage.	2-horse Carriage.
	lire.	lire.	lire.	lire.
Course, with 1 or 2 persons	0·80	1·50	1·00	1·70
Id., with 3 Pas- sengers . .	1·00		1·20	
By the Hour .	1·70	2·20	2·20	2·70

OUTSIDE THE WALLS AS FAR AS 2 MILES FROM THE GATES. 1

By the Hour .	2·20	2·70	2·70	3·20
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and Easter festivities will exceed the prices here stated, often reaching 50 and 60 lire a day. On engaging a carriage by the month it will be advisable to sign a written agreement with the owner, and to have stated in it that double fares will only be paid for excursions into the country exceeding 10 miles beyond the gates, such as to Veii, Tivoli, Palestrina, Albano, Ostia, Porto, &c., as attempts will often be made to exact 15 or 20 francs beyond the ordinary hire for a drive to places only 6 or 7 miles outside the walls. Mr. Jarratt's carriages have been already mentioned. Those of Angelucci, successors to Bachilli, 86, Via Bocca di Leone, will be found very satisfactory. Agostini, called *Il Sartorino*, whose office is opposite the Hôtel de l'Europe, in the Piazza di Spagna, can be recommended for carriages and horses. The best single horse coupes or victorias are to be found at Fedeli's, 35, 53, 55, Via Mario de Fiori. Other recommendable carriage keepers are Carlo Tomba, 1, Piazza della Pilotta; Giuseppe Ruiz, 48, Via di S. Marcello; Fratelli Sebastie, 43, Piazza Nicosia; Francesco Fedeli, 15, Via dell' Impresa; Teresa Agostini, 17, Via della Croce.

§ 12. *Foreign Ambassadors, Ministers, Consuls, &c.*—*British Minister*, Sir Augustus Paget, Palazzo del Gallo, Piazza del Foro Trajano. Private residence in the Villa Reinach near Porta Pia.—*British Consul*, for West Tuscany and the district of Rome, Alexander Macbean, Esq., No. 378, Via del Corso.—*Vice Consul* Alexander R. Franz, Esq., No. 133, Via del Buffalo.—*French Ambassadors*.—There are two, M. de Corcelles, accredited to the Holy See, in the Palazzo Colonna. The French Minister, Marquis de Noailles, accredited to the Court of Italy, resides and has his office in the Farnese Palace.—*Austrian and Hungarian Ambassadors* both have their offices, but by separate entrances, in the Palazzo di Venezia.—*German Legations*, both in the Palazzo Caffarelli, on the Capitoline.—*Spanish Ministers* to the Pope and Italian Government both in the

Palazzo di Spagna.—*American Minister*, the Hon. G. P. Marsh, Via S. Bajilio, 8. The offices of the Legation are in the Palazzo Merighi, 35, Via della Fontanella di Borghese. The American Consulate is in the Via Napoli, 64. Vice-Consulate, 81, Piazza di Spagna.

As the representatives of foreign nations in Rome, either to the Quirinal or the Vatican, change often during the year, it will suffice to mention the residences of the other legations. The names of the titulars will be found in the yearly editions of the 'Gotha Almanack,' or in the 'Guida Commerciale di Roma,' by Tito Monaci (at Bencini's, 35, Piazza S. Venanzio), a very useful address-book for persons making a long stay in the Eternal City.

Foreign Legations to the King of Italy:—

Austro-Hungarian: Palazzo di Venezia; residence of the Minister, Palazzo Massimo, Piazza Aracveli. *Bavaria*: 52, Via Capo le Case. *Belgium*: 34, Via Frattina. *Brazil*: 61, Quattro Fontane. *Denmark*: Palazzo Odescalchi; SS. Apostoli. *Holland*: 101, Corso. *Portugal*: Palazzo Valentini; SS. Apostoli. *Russia*: Palazzo Odescalchi, formerly Feoli, Via del Corso. *Turkey*: Consulate; Casa Ansiglioni, Via S. Susanna, residence of the Minister; Royal Casino in the Prætorian Camp.

Foreign Legations to the Pope:—

Austro-Hungarian: residence of the Minister, Palazzo di Venezia. *Brazil*: Palazzo Savorelli. *Portugal*: Palazzo Cardelli, 80, Ripetta. *Belgium*: 30, Via dell' Angelo Custode, San Salvador, Piazza Mattei. *Monaco*: Palazzo Santa Croce.

§ 13. *Bankers*.—Messrs. Alexander Macbean and Co., bankers and wine-merchants, No. 378 in the Corso. Messrs. Macbean are bankers to the British Mission at Rome. Spada, Flamini, and Co., successors to Torlonia and Co., Pal. Torlonia, 20, Via Condotti. Messrs. Macquay, Hooker, and Co., 20, Piazza di Spagna, who conduct a large portion of the American business. Messrs. Plowden and Co., 51,

Via della Mercede. Mr. Linder, 9, Via Condotti. Messrs. Furse and Co., 9, Piazza di Spagna. These houses are obliging to their customers in furnishing information generally. Most are agents in correspondence with Messrs. McCracken and Co., of 35, Queen-street, London, for the transmission of parcels and works of art to England and the United States. Sig. Cerasi, Palazzo Giorgi, 51, Via Babuino, is the correspondent of Messrs. de Rothschild. Terwagne, Belgian and German banker, Palazzo Raggi in the Corso. Schmidt and Nast, also German, 11, Via della Vite. Baldini, 307, Corso. Good, Padoa and Co. are the financial representatives in Rome of the Alta-Italia (Lombardo-Venetian) Rly. Co., and pay their coupons at 109, Via di Aquiro. The two great public banks, the *Banca Romana*, Palazzo Marescotti, and the *Banca Nazionale*, Palazzo Ruspoli, Via del Corso, issue bank notes, at present the only currency of the city; but the new law on the paper circulation has authorised the notes of six privileged banks. Drafts, letters of credit, bank notes, and gold may be exchanged advantageously at H. Lowe's, 77A, Piazza di Spagna.

Transmission of Packages to England. This business has been hitherto in the hands of the English Bankers, as above stated, and of Mr. Shea, No. 11, Piazza di Spagna, who are to be confided in for packing, forwarding, &c. (*Do not trust packing to tradespeople who sell the objects.*) Messrs. Welby and Co., British merchants, having established a line of steamers fortnightly between the Port of Rome (Ripa grande), Leghorn, and Genoa, will take charge of packages for London, Liverpool, Glasgow, &c., transhipping them by steamers for these ports at Genoa and Leghorn. Time employed in reaching England 20 to 30 days; freights 2s. per cubic foot. Messrs. James Scott and Co., of 8, King William Street, and Messrs. McCracken, are Messrs. Welby's corresponding Agents in London. Mr. A. Ercole, 81, Via della Croce, and Mr. J. Ercole, 3A, Fontanella di Borghese, both for many years with Messrs.

Freeborn and Co., are careful and experienced *forwarding agents*.

The Anglo-Italian Express Forwarding Co. (Roman Agency, 77A, Piazza di Spagna), sends works of arts or luggage to Great Britain or America, with economy of time and money. Lists of prices are shown, including every charge up to delivery at destination.

A. Tombini, 23, Piazza S. Luigi dei Francesi, and 54A, Piazza di Spagna, has a large connection, and is agent of the Suez Canal, Austrian Lloyd, Fraissinet steamers, and North Atlantic Express, Hamburg, and New York companies.

A useful *legal adviser* for foreigners will be found in the advocate Pifferi, 55, Via della Fontanella di Borghese.

Money-changers' shops.—The principal are in the Via Condotti and Corso: their chief business consists in changing foreign coin into notes, and *v. v.*; French money into Italian, &c. They generally will discount circular notes of London houses, at the current exchange of the day. They exhibit outside their offices the rates of the exchanges. Most of the hotel-keepers will do the same for their inmates. An official list of the exchanges on different places is published in the leading newspapers. A. Marchionni, 92, Piazza S. Claudio, stockbroker.

§ 14. *Post-office*, in the Piazza Colonna.—Owing to the difficulty of deciphering English names at the poste restante, it may be better for English and American travellers to have their letters directed to the hotels where they intend lodging, or to the care of their bankers or agents. Letters are despatched from Rome by railway exclusively by Mont Cenis for England and the colonies, France, Belgium, and Switzerland, at 8.50 a.m. and 9.30 p.m., continuing from Turin at 8.55 a.m., and 8.12 p.m., from Paris at 7.35 a.m. and 7.45 p.m., and reaching London at 5.45 p.m. and 6.15 a.m., that is in about 57 hours. Mails for Rome leave London at 7.40 a.m. and 8.35 p.m. Paris at 8.40 p.m. and 11

a.m. Turin at 7.20 p.m. and 10.40 a.m., reaching Rome at 6.30 p.m. and 9.30 a.m. Letters to be posted at the Central Office by 7.45 a.m. and 8.30 p.m., and at a quarter of an hour before the departure of the respective trains at the Rly. Stat. Letters for England weighing 15 grammes must be prepaid 60 centimes, and *viâ* Belgium and Germany, the same charge; to Paris, weighing 10 grammes, 40 centimes; to Germany, 30 c.; and to the United States, 1 fr. by England, or by Belgium and Ostend, 55 centimes; letters to India *viâ* Brindisi and Alexandria being despatched every Sunday evening by the Overland Mail, which leaves Brindisi at 5 a.m. on Monday. To Australia, *viâ* Brindisi, 15 grammes, 70 centimes. Letters weighing 10 grammes, for Germany, Belgium, Denmark, 15 grammes, 40 c.; Spain, 50 c.; Portugal, 70 c.; for Turkey and Greece, 60 c. For every part of the Italian kingdom, weighing 16 grammes, 20 c. The Brenner route for English mails was discontinued in August 1874.

There are numerous letter-boxes in different parts of Rome, and at some of the principal hotels. Branch offices have been lately established in several streets (Rly. Stat., 1, Via Frattina, Piazza di S. Maria in Transtevere, Piazza Pasquino, 99A. Via Alessandrina, &c.). They are open from 8 a.m. to 7 p.m.

The Central post-office is open every day from 8 a.m. to 9 p.m. Letters are distributed, *à domicile*, several times a day.

Electric Telegraph.—Messages are despatched to every part of the world from the Central Office at No. 127, Piazza di Monte Citorio, open day and night. For every part of the kingdom of Italy, consisting of 15 words, 1 lira, with 10 centimes for every additional word; to England, London, 9, and the Provinces, 10 lire; for France and Corsica, 4 lire; to Austria and Hungary, 3 lire; to North Germany, 6'50; to Russia and Greece, 6'50; to Switzerland, 3; to Bavaria, 4'50; to Denmark, 6'50; to Spain, 6'50 lire; to India, 40; to Malta, 6; to the

United States of America—New York, 50 lire, Washington 75 lire, Boston 50, Pennsylvania 53, to New Orleans 50'40 lire, to Canada, East and West, 50 lire: the despatches for the United States to consist only of 10 words, with one-tenth for *each additional word*. All messages to places in Europe to consist of 20 words, each additional 10 words cost one-half the above mentioned amount. Branch offices have been lately opened at the rly. stat., at Piazza Araceli, and Piazza di Borgo Nuovo, beyond the bridge of S. Angelo. Open from 8 a.m. to 8 p.m.

Roman Newspapers.—There are more than 20 daily papers in Rome now, belonging to the different shades of political and religious opinions from the Ultra-Catholic Conservative *Osservatore Romano* to the Radical *Capitale*. Weekly journals and reviews of different categories swell the list to upwards of 60. The *Gazzetta Ufficiale del Regno d'Italia* is the official *Moniteur* of the kingdom. The *Opinione* (published at 6 o'clock a.m.) is the organ of the Conservative party in Parliament, as the *Diritto* (7 p.m.) represents the ideas of the Left or Progressist party. The *Fanfulla* (5 p.m.), the cleverest and best informed newspaper in Italy corresponds exactly to the Parisian *Figaro*. The *Liberta* (3 p.m.) and the *Osservatore Romano* (5 p.m.) will be found good representatives of the Italian and Papal views in politics. The *Italie* (French) is a very respectable Government organ, published at 9 p.m., at the close of the sitting of the Chambers, and giving the latest telegrams. The publication of the once famous *Civiltà Cattolica* (a bi-monthly review) has been transferred to Florence since the expulsion of the Jesuits from Rome. A paper that will prove useful to foreign residents is the *Arrivées des Etrangers*, published at 10½, Via della Vite, giving the arrivals, departure, and addresses of strangers. The '*Buletino della Commissione Archeologica Municipale di Roma*,' published every two months, gives scientific accounts of the latest archeological discoveries. The *Cosmopolite*

is a weekly paper, published by Piale, 1, Piazza di Spagna, full of useful local information, and in four languages.

§ 15. Medical Men.

English.—Dr. Gerard Small, M.B. Oxon., Fellow of the Dublin College of Surgeons, and accoucheur, 35, Via Due Macelli, has been settled at Rome for many years, and consequently has much experience in the influence of its climate on diseases. Dr. John Grigor, M.D., Licentiate and Fellow of the Royal College of Surgeons of Edinburgh, 3, Piazza di Spagna. Dr. Gason, Fellow of the College of Physicians in Ireland, No. 81, Via della Croce.—Dr. G. is also an experienced accoucheur, and practises during the summer months at the baths of Lucca. Dr. Aitken, M.D. Edinburgh, was several years private assistant to Sir James Simpson, and assistant to the Professor of Obstetrics in the University of Edinburgh.

American.—Dr. Gould, Member of the College of Physicians and Surgeons of New York, formerly physician in the U. S. Navy, No. 107, Via Babuino.

Italian.—Dr. Pantaleoni, 89, Via Babuino, for many years the principal physician amongst the English and American visitors at Rome, and who subsequently practised at Nice, has returned from his banishment to this city and resumed his practice and professional calling. He now resides at the Palazzo Valdambrini, in the Via Ripetta. Dr. Fedeli, No. 11, Via Borgognona, speaks English and French; he has much experience in the diseases inherent on the Roman climate and its effects. Dr. Valery, No. 135, Via Babuino, Physician to the Hospital of S. Spirito and Prof. of Hygiene in the R. Roman University, also speaks English, and is much employed by travellers from the United States; Dr. Bacelli, No. 50, Via della Monte di Farina, Professor of Medicine in the University. Dr. Maggiorani, one of the medical celebrities of Rome as consulting physician; his son,

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Dr. A. Maggiorani, is physician to the Princess Margherita, and an excellent doctor; Palazzo Lante. Dr. Negri, physician to one of the hospitals, is well acquainted with Roman maladies—his address to be found at Sinimberghi's pharmacy.

German.—Dr. Taussig, 113, Via Sistina, author of a good little book on the 'Climate of Rome: its Influence on Disease,' &c. (in English); his son, Dr. L. Taussig, practises as a surgeon. Dr. Erhardt, 16, Via Mario dei Fiori; these gentlemen have resided for a long period in Rome, and hence are well acquainted with the influence of its climate on disease; Dr. E. is physician to the German Protestant Hospital attached to the German Legation. Both speak English.

Homœopathic Physicians.—Dr. Ladelci, 58, Via dei Bergamaschi; Dr. Liberali, 69, Via della Frezza; Dr. Grilli, 43, Via Nuova, now della Panetteria; Dr. G. Pompili, 33, Via dei Crociferi.

Surgeons.—Dr. Costanzo Mazzoni, No. 89, Via Mario di Fiori, near the Via Frattina, Professor of Clinical Surgery in the Royal Roman University, is the most eminent surgeon, operator, and accoucheur in Rome, and chief medical man and surgeon to the Torlonia Hospital, and at the head of the Great Hospital of San Giovanni. Dr. M. is the most employed of the Roman surgeons by foreigners, universally in cases of accidents, not uncommon amongst our countrymen during the hunting-season; he has been educated in Paris, has written a work on our London hospitals, and his professional reputation is European—Prof. M. will be the best person to superintend embalmments; Dr. Feliciani, 71, Via di S. Claudio; Dr. Laurenzi, 78, Via Frattina, 4° p°; Dr. Ceccarelli, surgeon to the Pope, Palazzo, Salviati i Corso.

Oculist.—Dr. G. B. Dantone, of the celebrated school of Graefe. A very expert practitioner, 124, Via Due Macelli.

§ 16. *Dentists.*—Dr. Curtis, 93, Piazza di Spagna, an American dentist, successor to Drs. BurrIDGE and Parmly, dentist by appointment to H. R. H. the Princess of Piedmont, very highly spoken of, and much employed; Castellini, 41, Via della Colonna; Galassi, 68, Piazza di Spagna. Dr. Wasson, 107, Via del Barbino, is also an American dentist of great professional skill and experience, especially for preserving diseased teeth without extraction. Savini, Piazza degli Orfanelli.

Corncutters.—Troni, 33, Via Mario de' Fiori, also surgeon, and very clever as corn operator; Paleschi, 65, Via Babuino; Faccini, good, to be found at the Farmacia Lippi, No. 460, Corso.

§ 17. *Chemists and Apothecaries.*—Sinimberghi, No. 64, 65, 66, Via Condotti, chemist, by appointment, to H.R.H. the Prince of Wales, to the British Mission and Legation at Rome, to the Minister of the United States, and to H.R.H. the Hereditary Prince of Piedmont; the proprietor is a member of the Pharmaceutical Society of London, and has been educated at the Apothecaries' Hall; he keeps English assistants, so that carefulness is secured in making up prescriptions of English medical men. The house in which this pharmacy is situated is a good specimen of modern street architecture of Rome, the outside being painted by clever artists in fresco, representing subjects connected with the owner's calling—chemistry, botany, medicine, &c. Borriani, Via Babuino, is also supplied with English drugs and medicines. G. Baker, 496, Corso, chemist to the British and German legations, is supplied with all the new English and American preparations, and keeps Leath and Ross's Homœopathic medicines. Alleori, 20, Via di Propaganda, homœopathic pharmacy.

For information on the climate of Rome, the prevalent maladies, funerals, indemnities to hotels and lodging-house keepers in case of death, see p. [37], and pp. 344, 348.

§ 18. *Booksellers, Circulating Librai e News-Rooms.*

Bookseller, Publisher, & Stationer.—The most extensive establishment of this kind in Rome is that of Spithöver, at No. 85, Piazza di Spagna; his collection of foreign works is the largest, especially in English, German, and French literature; guide-books; maps, ancient and modern, including those of the Austrian Trigonometrical Survey of Italy; engravings, &c. S. is the publisher of Canina's and Cardinal Mai's works, and the exclusive agent for the sale of Anderson's beautiful photographs, the best in Rome. Besides modern works he has a large collection of old books. The business in the Piazza di Spagna is conducted by M. Haas, now the head partner, a German gentleman, who, speaking English and French fluently, is well able, as he will always be ready, to give every information to foreign visitors on matters that may interest them at Rome, and who will obtain orders for the principal sights for his customers. An address-book is kept here containing the names of strangers in Rome. Newspapers, English and German, including Galignani's Messenger, let out on hire as at the other libraries, and at the same rates, viz., for Galignani on the day of its arrival, until 6 P.M., 10 frs. a month, and for the second day 8½; for the London papers, 16½ frs., and on the 2nd 13½.

Booksellers, Reading-Rooms, and Circulating Libraries.—Piale's, also on the Piazza di Spagna, very comfortably fitted up, with a supply of English, American, German, Italian, and French newspapers, magazines, reviews, &c.: terms of subscription, 46 frs. for the season of 7 months, 9½ for 2 months, 5 for one, 2 for a week. Times sent out at 14 fr. 1st day, 12 fr. 2nd day. American papers at 10 fr. and 8 fr.; French, ditto at 8 and 7 fr. Attached to the news-room are a bookselling establishment and the largest circulating library in Rome, comprising about 10,000 vols. of English, French, German, and Italian works. Sub-

scription the same as for the reading-rooms; sells also photographs separate at moderate prices, or in albums, tastefully bound in Roman vellum. Books in the same style, and English and foreign stationery. An address-book for foreigners is kept at Piale's throughout the season, and every occurrence of interest is announced on a card in the shop some days before.

Monaldini and Calisti, booksellers and stationers, also in the Piazza di Spagna, 79 and 80, well known formerly as Monaldini's; founded in 1786. English and Continental papers and reviews in the reading-rooms and sent out, or for sale. Terms similar to preceding ones. Guide-books and works of modern literature, and the latest illustrated books on Rome in vellum binding. Books bound in the same style to order, or illuminated by skilful hands. Circulating library, list of arrivals, and general information obligingly given by Sig. E. Calisti, who, besides photographs, has generally some effective paintings on sale, comprising copies from Ridel's best pictures.

Messrs. Alinari and Cook, 90, Corso, booksellers and photographers, have paid great attention to the latter department, and possess now one of the largest and most perfect collections of photographs in Rome. Their books comprise the newest English works and editions *de luxe*.

Bocca, bookseller, Piazza Colonna, is the best Italian and French bookseller, especially for works published by the Italian Government on legal and administrative subjects. In this establishment, as well in that of Herr Boescher, 347, Corso, strangers will find the *primeurs* of French and German literature.

The numerous works published by the Propaganda, on ecclesiastical literature, and in the Oriental languages, can be procured at the shop attached to the College Printing Office in the Via di Propaganda, or at Spithöver's.

Bookbinders.—Rome was formerly celebrated for its bindings in white vellum, but which has fallen off since

the cessation of the manufacture of that article in the Abruzzi: the best are Olivieri, Piazza di Spagna, at the corner of the Via Frattina, especially for ornamental bindings; Moschetti, 47, Via Vittoria; Volpari, No. 62, Via Condotti; and Bencini, 172, Via Ripetta.

§ 19. Engravings, Printsellers, &c.—

The largest collection of engravings is that of the Government, the Calcografia Nazionale, 6, Via della Stamperia, near the Fontana di Trevi. Catalogues are hung up, with the price of each print marked. All the engravings executed at the expense of the Papal and Italian Governments may be purchased there. Cuccioni, Piazza di Spagna, No. 42, has a good shop for engravings, photographs, maps, stationery, &c. Fabri, 3, Capole Case, has an assortment of ancient and modern engravings. The engravings of the modern German school, after Overbeck, Fuhrich, &c., can be procured at Spithöver's. One of the best and most recent collections of *Views in Rome* is the series by Cottafavi, published by Cuccioni, 62 in all, price 25 frs.; and those of the ancient monuments by Canina, forming the atlas to his *Indicazione Topografica*, a thick volume in 8vo, represent them as they now stand, with their restoration on the opposite pages. Mr. Coleman, an English artist, now deceased, published at Rome a series of etchings of cattle and subjects peculiar to the Campagna and the Pontine Marshes, which surpass anything of the same class: they are to be procured at Spithöver's.

§ 20. Photographs.

—The following are the most eminent artists in photography at Rome in what we consider the order of merit of their productions. Mr. Anderson, an English gentleman, the *facile princeps* in his art; his photographs are extremely good, and undergo less alteration from the light than any we have seen. They are of different sizes, and are only to be procured at Spithöver's. They consist of views of all the most remarkable ancient and modern monuments of Rome, of places in

the environs—those of Cori, Norba, Tivoli, and Subiaco, the panoramic views of the city from Monte Mario, being very remarkable; of the *chefs-d'œuvre* of ancient and modern sculpture—of the latter from the best works of Gibson, Macdonald, Spence, Cardwell, and Miss Hosmer. Some of the finest photographs of the paintings of the great masters have been made by Mr. Anderson, from exquisite drawings by the late Sig. Rocchi. Spithöver will forward photographs at a moderate charge to England (about one shilling a pound weight) and the United States, through his correspondents in London and New York, by which all trouble at the frontier custom-houses will be avoided. Cuccioni, 43 and 44, Piazza di Spagna, has also produced good copies of the same objects, and upon a large scale, and reproductions of the frescoes by the Caracci and Domenichino in the Palazzo Farnese. Messrs. G. Ninci and Co., No. 28, Piazza di Spagna, as well as Cuccioni, are remarkable for their views of Rome on a very large scale; Verzaschi, 135, Corso, has splendid large reproductions of the Forum at 30 lire each; Dovizielli, No. 136, Via Babuino, for his copies of the frescoes by Raphael and his pupils, at the Farnesina Palace, and in the Stanze at the Vatican, but at high prices, have great merit. They are not equal to those in carbon by Braun, of Dornpach, near Colmar, which may be purchased at Aubert's, 22, Via Condotti, or at Spithöver's. His beautiful reproductions of the frescoes of Raphael and Michael Angelo are *chefs-d'œuvre* in their department of art. The prices of photographs vary according to their size: those of Anderson from 2 to 5 lire; the panoramic views from 8 to 15; Cuccioni's and Nenci's, of the Forum, St. Peter's, the Coliseum, &c., in 2 or 3 pieces, from 5 to 10 scudi each, the larger ones measuring 40 inches by 24. Inferior photographs to the above-mentioned may be had at the principal print-shops, and those adapted for the stereoscope at Spithöver's library, at Agostini's, optician, No. 176 in the Corso, either coloured or not (English spoken); or at Suscipi's, 182 in the

same street. Signor Colamedici, 16, Via Zucchelle, has taken the best negatives of Mr. Parker's Historical photos. He will take views at moderate prices in Rome, and in the country, if travelling expenses are paid. J. Phelps, 132, Babuino, is the sole agent in Rome for the sale of Mr. Parker's 3000 historical photos. Agent in London, Mr. Stanford, Charing Cross.

Photographs for the Stereoscope on glass.—The best will be those on glass by Grillet, consisting of views of Rome, Naples, Switzerland, &c. They are only to be procured at Spithöver's at the rate of 3½ frs. each. Those of the statues in the Roman Galleries are remarkable.

Photographic Portraits.—There are several artists at Rome very successful in their photographic portraits; those who can be recommended are—Alessandri, No. 10, Via del Corso, has albums of all the bishops of the Ecumenical Council of 1869-70; Suscipi, No. 48, Via Condotti. The small card likenesses by these artists are very beautiful, the price varying according to the number of copies ordered—5 fr. for a single proof; 15 for 10; 25 for 25; and for 50 or 100, 1 fr. each, the likeness in the latter case being taken in 3 or 4 different positions. Della Valle, 67, Via delle Croce; Le Lieure, 23, Piazza Mignanelli; and Schemboche, 20, Via Gregoriana, execute admirable portraits.

§ 21. *Teachers of Italian and other Languages.*—Gordini, a good Tuscan professor, who has taught H.R.H. the Prince of Wales, and several of our noble families, resides in London during the summer, at 9, Grosvenor Square, and for a couple of months every autumn in Florence. During the winter his address in Rome is 22, Via S. Spirito; Brocchi, 36, Via della Mercede.—Mad. B. also gives lessons to ladies; Lucentini, 17, Via della Stamperia Camerale; Vannini, a Tuscan and good teacher, No. 12, S. Andrea delle Fratte, at the baths of Lucca in summer; Adolfo Nalli, 63, Via delle Purifica-

zione, Interpreter to the Law Courts, and professor at the Philological Circle, speaking English and French, is a very good master; Luigi Rossi, Via de' Prefetti, No. 41; Monachesi, 8, Via Sebastianello; F. S. Bonfigli, of Rome, professor at the R. Technical Institute, and author of an Italian grammar, is an excellent master. Enquire at Piale's library, 1, Piazza di Spagna; Abbate Simonetti, Via di Testa Spaccata, No. 18, 3^o piano; Giulio Posi, Roman, at Monaldini's Library; A. Maccaresi, to be heard of at the money-changer's, 113, Via Frattina; Avvocato Poggioli, to be heard of at the Palazzo di Caserta; G. Devoti, 72, Via della Pedacchia; P. Trocchi, 12, Via S. Andrea delle Fratte, teaches Italian and French, is also well informed on archæological subjects; A. Georgi, Italian and French, speaks English, 22, Via Babuino; Massi, to be heard of at Spithöver's Library, one of the conservators of the sculptures at the Vatican, a good guide over the museums and antiquities of Rome generally; Ardisson, a Parisian, 220, Circo di Ripetta, gives lessons in Italian and French; Tamberlick, 26, Via del Soldato; Sparano, 3, Via Gregoriana; Fortuna, Via Sistina. Most of the above speak and read English. The price of lessons for an hour varies from 3 to 6 lire, and ought not to exceed the latter sum. Signor Dubois, 3A, Via Tor Sanguigna, besides Italian, gives lessons in chess, in which capacity he is quite an European celebrity. Centaro, 41, Via della Croce, gives Italian and French lessons.

For Ladies.—Signora C. Alvoisi Dies, 86, Via Condotti; Signora Claudia Garofolini, 135, Via Babuino; Signora Elena Montecchi Torti, Palazzo Sabina, 70, Via delle Muratte, is much employed in English families; Sig. Sopranzi, No. 43, Piazza Barberini; Miss Ardisson, 220 B, Circo di Ripetta, French and Italian; Signora Acquaroni, 81, Via della Croce; Signora Moraguez, 52, Via della Vignaccia; Sig. Vincenza Soderini, teacher of Italian and German, Palazzo Caetani, Via delle Botteghe Scurie; Signora Giulia Venti, a good teacher of Italian and French for young people, to be heard of at Piale's library, Mad.

Mazzara, an English lady, 91, Via del Tritone; Mad. Levigne, 51, Via Mercede, a good daily governess in French, music, and general education for young people; Signora Torti, 57, Via dei Pontifici; Enrichetta Raimondi, Italian and French, 142, Via Tomacelli, opposite the Via Condotti; and Signora Morlacchi, 509, Corso, who gives also lessons in French, speaking English. Signora Scavola, 440, Corso, teaches Italian and speaks English; Signora Anna Tadolini, apply at Piale's library.

§ 22. *Teachers of Drawing and Painting.*—Mr. Arthur Strutt, 81, Via della Croce; a talented English artist long established at Rome, gives lessons in painting; Mr. Riviere, member of the Water-colour Society of London, 68, Via Sistina; Signora Ruffini Potempska, No. 255, Corso, in water-colours and miniature-painting; Sig. D. Ventura, 35, Via Margutta; Bartolini, Vicolo del Vantaggio; Luigi Garelli, 217, Via Ripetta, 3^o piano, a good drawing-master for young people; G. Sereni, 55, Via di Ripetta—an excellent teacher of figure and portrait painting, in oil and water-colours; Mr. Muller, 60, Piazza Barberini, is an excellent master in water-colours, landscapes, &c., with reasonable charges; Lufvani (water-colours), No. 21, Passeggiata di Ripetta; C. Santarelli, 49, Vicolo del Pozzo, near the Piazza Colonna, 3^o piano, for pencil and acquarelle drawings; Maes, 33, Via Margutta, gives lessons in landscape in oil and water-colours.

Painting on Porcelain, Modern Majolica.—Mons. Aug. Bergeret, 196, Via della Lungara, gives lessons in this branch of art, which has become a fashionable occupation among Roman ladies. He has ovens at his house for baking the works of his pupils. Signor Torquato Castellani, nephew of the celebrated jeweller, is a very talented painter on porcelain and majolica: his specimens sent to the exhibition at Vienna were highly praised.

§ 23. *Music Teachers.*—Gabielli, Piazza Montanara, a good piano and singing master; Ravnkilde (German

school), excellent teacher, 39, Via Ripetta, Giovanini, Via di Mario dei Fiori, No. 89; Domenico Barocci, 113, Corso, singing; L. Moroni, 122, Via Tomacelli, one of the best singing and music masters; Sgambati, 9, Capole Case, first-rate pianist; D. Mustafa, singing, soprano in the Sixtine Chapel, No. 29, Via della Tinta; Pietro Gomez (piano and singing), 37, Piazza Argentina; Mdle. Korn (piano), Palazzo Albani, Via delle Quattro Fontane, an excellent teacher; Do. R. Battocchi, 2, Via di San Claudio (singing); F. Viviani, 140, Corso (singing); E. Pieracini (singing), speaks English, 101, Corso; Mad. Lucentini, Via della Stamperia Camerale, No. 17; and Adele Durani, 47, Piazza di Spagna, for young people; Sebastiani, 208, Via di Ripetta (piano and singing); G. Ballo (piano), 30, Via delle Carozze; Gaggi, Piazza di Spagna; Louisa Bongiovanni (piano and singing), Via Macao; Signora Dari (piano), 37, Via della Stamperia Camerale; Signora Anna Tadolini (harp), apply at Piale's library. The charge of the best masters is from 6 to 12 francs a lesson.

§ 24. *Music Shops*.—Spithöver, formerly Landsberg, in the cloisters of the convent of San Carlo, No. 437, Corso, 2nd floor, with a good assortment of English, French, and German pianos on hire, harmoniums, and a lending library of German, Italian, and classical music: subscription, 1 scudo the month.

For printed music, who also sell and let pianos: Ricordi, the great Milanese music publisher, No. 393 in the Corso; Bianchi, with German pianos, No. 121, Via Frattina; Bartolo, 76, Via Bocca di Leone.

§ 25. *Teachers of English*.—Mrs. de Winton, English and French, Pal. Nepoti, Corso, is much employed in Roman families as an English teacher.

Daily Governess.—Miss Pehmler, German lady, who has lived for many years in England, can be highly recommended for her respectability and varied information; her address to be obtained at Spithöver's library. Mdle. Hupler,

4, Via Due Macelli, understands English, French, German, and Italian perfectly, and has an excellent mode of teaching.

§ 26. *French Masters*.—Bellangreville, 82, Via di San Claudio; Madame Prince, 51, Via Frattina, very good French mistress. Mad. Linard, Palazzo Colonna, teaches French thoroughly.

§ 27. *German Masters*.—The best may be heard of at Spithöver's Library, and Bitsch, 35, Passeggiata Nova a Ripetta.

§ 28. *Teachers of Dancing*.—Signora Enrichetta Rosa, 393, Corso, a good mistress for young ladies.

§ 29. *Fencing Master*.—Calori, Palazzo del Drago, Via in Arcione, also keeps a gymnastic establishment for young persons of both sexes.

§ 30. *Tradespeople, Shops, &c.*—As a general rule in Rome, as throughout Italy, we would advise our countrymen to employ English tradespeople, when possible; they are more to be relied upon for punctuality, good articles, and honesty, than the native shopkeepers, and do not, we believe, as the latter, lend themselves to the practice of bribing servants to obtain their masters' custom.

a. *Grocers*.—For tea, groceries in general, wines, porter, &c., Mr. Lowe, who has for many years been established at 76, Piazza di Spagna, is one of the most respectable tradesmen in Rome, and can be strongly recommended to English and American families. Mr. H. Lowe, of the same house, is also a forwarding agent to England and America for parcels, and exchanges circular notes and letters of credit. Luigioni and Fichelli, both in the Piazza di Spagna; and Berardi, 25, Via Condotti, more particularly for groceries and wines—they also furnish firewood and coke to foreign families. Brown, 47, Via della Fontanella Borghese, and 10, Via della Croce, well supplied with English goods.

b. Wine Merchants.—Messrs. Macbean and Co., the bankers, 378, Corso, and Mr. Lowe, 76, Piazza di Spagna, have a supply of excellent Spanish, French, and Italian wines. For foreign and wines of the country, oil, &c., Eugène Morin, No. 42, Piazza di Spagna; Presenzini, 32 and 33, Via della Croce; Peroni e Cie. for the wines of the Alban Hills, Nos. 48–52, Via della Mercede; they send out their wines in casks or bottles; can be recommended, Traversi, 3, Via Bocca di Leone; Santelli, 336, Via Frattina.

c. English and German Bakers.—Colalucci and Meyer, one of the best for English and fancy bread, biscuits, pastry, &c., 88, Via della Croce, can be highly recommended for every kind of fancy bread and pastry; they also sell tea, Bass's ale, foreign wines, Scotch whisky and marmalade.

d. Milk and Buttermen.—English dairy, 15, Via della Croce; Giuliani brothers, in Via Babuino; and Palmegiani, 65 and 67, Piazza di Spagna.

e. Cheesemongers, Butter, Hams, Oilmen, &c., generally known at Rome under the designation of *Pizzicagnoli*. One of the best shops is the Pizzicaria di Gentili, No. 57, 58, Via Condotti.

f. Pastrycooks, Confectioners, Pure Ice.—Spillman frères, No. 10, Via Condotti; François Spillman, No. 12, Via Condotti; and Nazzari, in the Piazza di Spagna: there are refreshment-rooms where dinner, lunch, and tea may be had; there is also a table-d'hôte at Spillman frères. The Spillmans are the Gunters of Rome, and the general furnishers of ices and refreshments for balls and parties: all send out dinners.

Pure Ice may be procured from the Ice Company, 138, Strada San Giovanni Laterano, near the Coliseum. It is far superior to the frozen snow brought in from the Alban Hills. Ice and snow may be had at 40, Via della Vite, and 39, Via S. Maria in Via.

g. Tailors.—Evert, a German, 77, Piazza Borghese, who speaks English,

and who has lived in London, well recommended; Vai, 59, Piazza di Spagna; Schröder, 29, Piazza di Spagna; Reanda, the very fashionable tailor, 60, Piazza dei Santi Apostoli; Guastalla, 335, Corso; Mattina, 3, Via delle Carrozze; Ferappi, 80, Via della Croce.

h. Boot and Shoe Makers.—Jesi, 129, Corso, is one of the best in Rome.

Ladies' Shoemakers.—Antonini, Via Due Macelli, fashionable; Baldelli, 454, Corso; Delbinque, a very good workman, 99, Via Ripetta; Munster, of Vienna and Milan, 162, Corso.

i. Hatters.—Miller, 16, Via Condotti; Colonna and Balducci, 443, Corso; Cervelli, 8, Piazza di Tor Sanguigna. The best silk hats cost about 20 frs.

k. Saddlery.—Barfoot, a very respectable English tradesman, 151, Via Babuino, keeps a depôt of London saddlery, whips, &c., and is a general dealer in carriages, harness, English cutlery, travelling articles, and agricultural machines. He will give every information about horses, hunting arrangements, &c.: he is much employed by the Roman nobility, and acts officially at the Roman spring races.

l. Tobacco, Cigars, and Snuff of Italian manufacture are sold in every street. The central manufactory and depôt are at the Piazza Mastai, in Trastevere. The chief depôt of foreign tobacco and cigars is in Piazza Sciarra, No. 240. They will be found also at Piccioni's, 180, Corso; Corbucci's, 88, Piazza di Spagna, and a few other principal shops.

m. Dressmakers, Modistes, Marchandes des Modes, Pennare, or Workers in Feathers, &c.—Compagnie Lyonnaise, Corso, the best. Mad. Borsini Dupres, also in the Corso, 170, perhaps the most fashionable, but high in her prices. Mad. Caterina Tua, Corso, 526, is now very fashionable and highly patronized. Mad. J. Boudrot, a

fashionable Parisian dressmaker and M. de Modes, 138, Via Frattina; Mad. Clarisse, 11, Via della Vite, tasteful and moderate; Mad. Quattrini, modiste and dress-maker, No. 91, Via Frattina, straw hats, &c. Adelaide Poggesi, 82, Via Borgognona, 1^o p^o, has been spoken highly of by English families who have employed her; and the sisters Sposati, 26, Via Capole Case, for their moderate charges.

Pennare, or Workers in Feathers.—Chiara Falcetti, 53, Via Condotti, 3^o p^o, one of the best workers in feathers and flowers; Allo, 425, Corso, an excellent shop; Sestini, 448, Corso.

n. Roman Scarfs and Roman Female Costumes.—The best shops for these beautiful fabrics are Arvotti's, Piazza Madama; Stefoni's, where the manufacture can be seen, No. 68, Via di Fontanella Borghese, with reasonable prices—her scarfs are in excellent taste; Bianchi's, No. 82, in the Piazza della Minerva, and Via Condotti, No. 92; Amadori, 72 in the same street, and 221, Corso. For the picturesque costumes of the vicinity of Rome and the Neapolitan provinces, at Gasbarra's tailor's shop, No. 4, Via San Giuseppe, Capole Case.

o. Coiffeurs, Hairdressers, Perfumery.—D. Lancia, No. 11, Via Condotti, the fashionable hairdresser of Rome, goes out to dress ladies' hair for balls, evening parties, &c.; Bellucci, 54, Via Condotti; Giardinieri, No. 424, Corso; Versani, 193, Corso; Simonetti, 2, Via della Croce.

p. Opticians.—Agostini, 176, Corso (speaks English); Suscipi, in the same street, 181: both sell stereoscopic photographs and portraits; Ansigliani, 150, Corso; Hirsch, 402, Corso, has good German instruments and glasses.

§ 31. *Translators.*—English and Americans may require to have authenticated translations of documents made from English into Italian and French, or from Italian or French into English, in which case A. Nalli, 64, Via Due

Macelli, translator approved by the law-courts, can be recommended, or application can be made at the Consulates.

§ 32. *Copyists of old Masters.*—Mazzolini, Palazzo Capranica, 121, Piazza di Monte Citorio, 1^o p^o, has always a large number of copies of the most celebrated paintings on sale, and is one of the best and most extensive copyists in Rome; Agosto Chate-lain, 226, Via Ripetta, a very good copyist from the old masters and painter of portraits; Cesaroni, 68, Via Sistina; Agnese Potempska, *née* Ruffini, 255, Corso, copies in water-colours and in miniature, and gives lessons; Koë-lman, 57, Via dell' Olmo, (near Sta. Maria Maggiore, is one of the most celebrated copyists in miniature of the old masters; Marianecchi, 53, Vicolo Babuino, is a first-rate copyist in water-colours, chalks, or *guazzo*, and gives lessons; Ferdinand Flor, 42, Via Margutta; Guglielmi, Custode of the Pinacoteca at the Vatican; Casabianca, Palazetto Borghese; Sig. Riccardi, 49, Piazza di Sta. Chiara, in water-colours and oils; C. Corazza, in oils, 47, Piazza di Spagna; Pagani, 42, Piazza Barberini. Petragani is a careful copyist in miniature, with high finish, generally at work in the Borghese or Corsini Gallery. Most of the copyists have usually some finished works to show at the galleries.

Copyists or Makers of Facsimiles of Illustrated Manuscripts.—C. Corvisieri, No. 4, Piazza Paganica, Scrittore di Paleografia nell' Archivio del Vaticano; Giuseppe Perazzoli, 37, Via del Lavatore del Papa.

§ 33. *Jewellers.*—Castellani, No. 86, Piazza de Trevi (the show-rooms are closed from 1 to 2 p.m. in winter, till 3 after Easter), is of European celebrity for his reproductions from the Greek, Etruscan, and ancient models generally, for the several beautiful designs of the Duke of Sermoneta (Don Mich. Ang. Caetani), and for the imitation of early Christian ornaments. It is impossible to surpass in taste and

beauty some of his works, unrivalled amongst the Roman jewellers: In his rooms a fine collection of Italo-Greek vases, Roman and Etruscan bronzes, bas-reliefs, &c. Castellani is celebrated amongst the Roman nobility for his taste in setting diamonds and precious stones, most of which, and amongst the most magnificent in Europe, have passed through his hands. The court jewellers, Marchesini, 138, Corso, and Bellezza, 445, Corso, display magnificent assortments in the French style. E. Pierret, No. 20, Piazza di Spagna, on the ground floor: one of the first artists in Rome, only second to Castellani; his imitations and copies of ancient jewelry first-rate; prices moderate. Rey, 34 and 35, and Maglieri, also watchmaker, No. 49 in the Via Condotti. Ansoerge, 72, Piazza di Spagna; Tanfani, 73 and 74, ditto; Freschi, 27, Via Condotti, has a very extensive assortment of imitations of Roman and Etruscan jewelry, and being cheaper is much employed by the Romans, but his designs and execution are not equal to those of Castellani and Pierret, an observation that applies to all the other jewellers in Rome. Neri, 73, Via Babuino. Lorenzi, 21, Via Condotti. Civilotti, 94, Piazza di Spagna. Rosati, 6, and A. Lippi and Co., 30, Via Condotti. Tombini, a good working jeweller, 65, Via Babuino; he can be recommended for setting cameo portraits, mosaics, &c.; Innocenti, 13, Trinita dei Monti; Carli, 158, Via Babuino; Banzani, beaux arts, and bijouteries, jewelry, &c., No. 41, Via della Fontanella Borghese. For the ordinary Roman gold ornaments worn by the lower classes and the peasantry around the capital, the principal and best shops are in the Via del Pellegrino, near the Cancelleria; in the Piazza del Pasquino, near the Bracchi Palace; and in the Via dei Pastini, near the Pantheon.

§ 34. *Watchmakers and Jewellers.*—Maglieri, 49, Via Condotti; Ricci, 210, Corso; Ansoerge, 72, Piazza di Spagna; Serny, Corso.

§ 35. *Engravers of Cameos, principally*

on shell. Saulini, No. 96, Via Babuino, the most employed for portraits; he is also an engraver of cameos in *pietra dura*, for which he obtained a medal at our Great Exhibition in 1862, and has executed several cameo portraits of the Queen and Prince Consort for Her Majesty. Some very fine *pietra dura* cameos, by the late Signor Odelli, are shown for sale by his wife and daughters at 67, Via della Stamferia. Neri, 73, Via Babuino, is a first-rate artist for likenesses in cameo, and can be highly recommended, his prices being from 110 to 130 francs in shell, in *pietra dura* 1000 to 1150, in marble from 250 to 500; Madame Neri is also much employed in the execution of this class of art. Tignani, 10, Piazza di Spagna, good engraver of cameos in *pietra dura*, seals, &c. Signora Marcuzzi, *née* Pistrucchi, 42, Via della Mercede. The Misses Pistrucchi, 16, Via delle Quattro Fontane, daughters of the late engraver to the Mint in London, for engraving of gems and cameos, portraits, &c. Pio Siotto, No. 97, Piazza di Spagna, also a good artist for cameo portraits, and who will furnish any number of copies in smalt at 12 to 15 lire each. Civilotti, 95, Piazza di Spagna; Verge, 61, Piazza di Spagna; Diez, 86, Via Condotti. Destrada, 32 in the same street, is an extensive dealer in cameos; his nephew, Raimondo di Estrada, whose studio is at 25 and 26, Via Felice, is a good cameist for portraits in shell and *pietra dura*. A. Diez, 84, Via Condotti; Pio Siotto and Civilotti will also execute portraits in *pietra dura*—a very superior style of art to that on shell—the price ranging, according to the size, from 1000 to 1250 francs.

§ 36. *Roman Mosaics.*—The mosaicists of Rome may be classed under the 3 heads; *Mosaicist Artists, Mosaicist Manufacturers, and Sellers of Mosaics.* The remaining works of the late Commendatore Barberi, the most distinguished artist of Rome in this line, may be seen at the residence of his daughter, Signora Isabella Barberi, herself an accomplished artist, 24, 2nd floor, Piazza di San Luigi dei Francesi. Luigi

Barberi, 99, Piazza di Spagna, also jeweller and cameist; his shop is one of the best for the ordinary mosaic ornaments. Gallant, No. 7, Piazza di Spagna, is now one of the largest manufacturers of mosaics of every size in Rome; and can be recommended as a manufacturer employing some of the cleverest workmen. Francescangeli, 133, Via del Babuino. Cav. Luigi Moglia, Via di Sta. Maria, in Via, 50, is also a first-rate artist—his *Madonna della Seggiola*, purchased by the Emperor of the French, of the same size as the original picture by Raphael, in the Pitti Gallery, and the copy of Guido's *Aurora* in the Rospigliosi palace, are amongst the finest specimens of modern mosaic—his *Temples of Paestum* obtained one of the Council medals at the London Exhibition in 1851. Gabrini, Via del Corso, 36; Boschetti, Via Condotti, 74, has a large assortment, one of the principal shops for modern bronzes, marble models of ancient edifices, bronze statues, from the *chefs-d'œuvre* of the Vatican and Capitol, carefully modelled and finished on a handsome scale. His vases in various kinds of marble are very fine. His assortment of mosaics and Roman jewelry is ample, and his prices reasonable. Rocchegiani, 14, Via Condotti, has always a large stock of mosaic pictures, and *presse papiers*, besides jewelry, at fixed prices. His works gained medals at London and Paris in 1851 and 1855; Rinaldi, Via Babuino, 125, much employed by the late Government and public establishments in restoring ancient mosaics; Polini, No. 32, Vicolo dei Greci, a good workman in the Byzantine style—he gives lessons in his art. Verdejo, Via Condotti, 34; Salandri, 185, Via Rasella.—*Sellers of Mosaics*: Caprani, 56, Via della Consulta; Dies, 84, Via Condotti; A. Lacchini, and Estrada, 52 in the same street; Civilotti, 95, Piazza di Spagna; G. Noci, 64, Via della Fontanella Borghese. The same design, according to the nature of the work, will vary in price, and at the same shop, from one to fivefold. For *Mosaic Pavements*, Scagliola works, &c., Scagnoli, 142, Via Babuino.

§ 37. *Bronzes*, in imitation of the antique and mediæval.—Guttkorn Hopfgarten, 32, Piazza di Spagna. Founded in 1805, and for many years the first establishment of the kind in Rome, this house has a fine gallery of bronzes from the antique; Rohrich, 105, Via Sistina; Messina, No. 135, Via Felice, an excellent artist for small bronze copies of the most celebrated statues; Spordoni, 64, Via di San Nicolo di Tolentino; Selvaggi, 27, Via del Tritone; De Rossi, 22, Via Condotti; Freschi, 27, Via Condotti; Boschetti, 74, Via Condotti; Giaunini, for bronzes and architectural plans of edifices in marble, 77, Via Condotti; Chiaparelli, 92, Via Babuino; Pantanari, 106, same street, near Piale's library.

§ 38. *Wood and Ivory Carvings, Tarsia Work*.—Gius. Gatti, Pal. Simonetti, Via del Corso, is a first-rate workman in this department of art, in which he also gives lessons. Vespignani, No. 42 A, Piazza di Spagna, engraver in wood and ivory. Luca Seri, 90, Via di Ripetta, is an excellent carver of frames and door panels, and imitates mediæval work for coffers, caskets, &c.

§ 39. *Sulphur Casts* of medals and small bas-reliefs called *Intagli* and *Inpronti*.—Odelli, 67, Via delle Stamperia, published a catalogue of 700, edited by the Istituto Archæologico at the Capitol; Cades, 456, Corso; Liberotti, 36, Via Condotti; Paoletti, 86, Via della Croce; A. Lacchini, 70, Via Condotti, for casts of the most celebrated ancient *Intagli*.

§ 40. *Drawing Materials, Colours, and Brushes* for Artists, &c.—Dovizielli, Via Babuino, 135; Boni, 37, Via della Mercede. Several stationers keep German colours in tubes.

§ 41. *Roman Pearls*.—Rey, No. 122, Via Babuino, the most extensive and celebrated manufacturer, where the fabrication can be seen in all its operations; Sorelle Pozzi, No. 86, Via Babuino: these are the two principal

shops, and with the most varied assortments. The Roman pearls are different from the French, being solid instead of hollow, and formed of alabaster instead of glass, on the surface of which the pearly substance from the inside of the small fish (*Pargentina*) is applied. In purchasing coloured pearls, take care that the colour, which is applied by a wax varnish, does not come off on being heated upon the neck. "I have not found this the case with those made by Rey."—I. P. Foccardi, Via Condotti, is one of the best assorted for chaplets, rosaries, crucifixes, reliquaries, &c. For rosaries and church ornaments generally, Rosa Mercurelli, 40, Via Sta. Chiara, near the Hôtel de la Minerve, is the most celebrated.

§ 42. *Old Lace (Merletti)*.—Manni, 9, Via Frattina; Milani, in the Ghetto, or Jews' quarter; Mad. S. Cordoni, 29, Via S. Nicolo da Tolentino; Misano (*and old furniture*), No. 17, Piazza di Araceli. Most of the sellers of antiquities also deal in old lace. Mrs. Phelps, 132, Via del Babuino, can be safely recommended for her choice selection of lace and her moderate prices.

§ 43. *Picture Dealers*.—Menghetti, 152, Via del Babuino; Capobianchi, 152A; Garofoli, No. 75; Luchetti, 25; and Scafetti, 40, same street, are the principal dealers; Del Frate, 33, Piazza Nicosia; Fabri, 3, Via di Capole Case, 1° piano; and at the Monte di Pietà, where there are always a great number to be disposed of as unredeemed pledges. Somasca, 67, Corso, and Simboli, 106, Ripetta, are good makers of picture-frames.

§ 44. *Sellers of Antiquities*.—D. Corvisieri and Co., for antiquities in general, pictures, bronzes, marbles, old lace, &c., No. 7, Via Condotti; Marchesi, No. 58 same street; J. Phelps (English), 132, Via del Babuino; Capobianchi, Via Babuino, 152A; Innocenti, 78, 79, Piazza Navona; Depoletti, 31, Via della Fontanella Borghese, is well versed in Etruscan vases, coins,

and ancient gems, 13 and 14, Via di Leoncino; Basseggio, 42, Via Babuino; Santelli, 141, Via Frattina, is a respectable dealer in antiquities. Cavaliere Guidi, Via di S. Sebastiano, beyond the Baths of Caracalla, and opposite the ch. of S. Sisto, being one of the most intelligent excavators at Rome, had always a large collection of ancient sculptures, inscriptions, decorative marbles, and antique ornaments for sale. Since his death they are being disposed of. *Cork Models of Ancient Monuments*—L. Carotti, 32, Via della Vite.

§ 45. *Baths*.—Palazzo Bernini, Via Belsiana, and 96, Via del Babuino, but inferior to those in most large towns. Baths for the inmates in the principal hotels. Since Sept. 1870 bath accommodation in Rome has been improved very much. No new house is built now without bath-rooms, and a good supply of water on every floor. Besides these family and hotel baths there are large public establishments, perfectly clean and comfortable. One of them was lately opened in the Via d'Alibert, No. 2. Another with swimming reservoirs of 80 m. x 40 has been built not far from the English chapel, outside Porta del Popolo (open only in summer).

§ 46. *Ciceroni, Laquais de place, &c.*, one of the necessary incumbrances of the stranger at Rome.—Most of the *domestiques de place* at the hotels have picked up enough learning to guide the ordinary visitor through the routine of antiquarian sights, &c.; but there is a superior class of persons, men of education, who undertake to accompany parties, and who may be heard of at many of the bankers'. From the ordinary ciceroni, or laquais de place, travellers must be cautious in receiving their *dieta* as authority in other respects, and especially in their dealings with tradespeople. The general charge for a good intelligent laquais de place is 6 frs. a day, but more during the Easter festivals, or the Carnival.

§ 47. *Conveyance of Parcels to Eng-*

land, *Commission Agents, &c.*—Information on this subject has been given in § 13. The French Messageries Nationales, office in Via della Fontanella di Borghese, opposite the Ruspoli Palace, insure parcels of value, and consign them wherever addressed,* in England or abroad. Heavy packages, such as marbles, statuary, &c., are generally sent from Rome to Leghorn for embarkation in sailing vessels, and seldom reach in less than 3 months, the charge being one-third less than if sent by the steamers to London and Liverpool, which employ about one-third of that time, now that regular lines arrive at and leave Leghorn 3 times a month. Parcels may also be forwarded by way of steamers through Marseilles, and from there by railway to Paris and London.

§ 48. *Sporting, Hunting, &c.*—Sportsmen's licences are obtained without difficulty from the authorities, at a charge of 20 fr. per annum. The principal sporting about Rome is deer and boar-shooting in the forests along the sea-coast, woodcock and snipe-shooting in the marshy valleys about the Campagna and in the vicinity of Ostia and Porto in the winter and early spring, and quail-shooting along the coast, and especially about Porto d'Anzio, Fiumicino, Palo, and Santa Severa, the two latter places being more accessible by railway, on the arrival of the birds in May. The shooting season in the Campagna commences in October, and continues during the winter; but the greater part of the large quantity of game exposed for sale in the Roman markets is taken in nets, such as quails, larks, and other small birds. No market in Europe, perhaps, offers a greater variety of birds than that of Rome, and certainly none where the ornithologist will be able to add more species to his collections. Everything that flies is eaten by the Romans.

A pack of hounds has been established, and placed under the management of a committee of Roman noblemen and gentlemen. By its statutes the society consists of at least 100 members or *azionisti*, each paying 150 lire a year. Hunting

limited to foxes, between Nov. 15th and all March. Strangers are allowed to become annual members, but as such cannot take any part in the deliberations of the society. *Foreigners remaining at Rome only for the season can follow the hounds occasionally, or drive to the meets without difficulty, and without being expected to contribute to the Hunt fund, unless they are regular attendants.* The meets generally take place twice a week, on Mondays and Thursdays at 11 A.M., and are often attended by upwards of 100 riders and double that number of carriages. The rendezvous are announced a week before in the daily papers, or at Barfoot's, 150, Babuino, Spithöver's, and Spillman's. The best hunting-grounds are those crossed by the Viæ Appia and Nomentana. The hunting season concludes with races, which generally take place in the beautiful farm of Roma Vecchia, a little way beyond the Porta Furba, on the road to Frascati, and are liberally patronised by the King and Royal princes.

There is a club of Roman gentlemen, who have organized a society for shooting deer and wild-boar in the Campagna, called La Cacciarella, to which foreigners are admitted. Entrance 50 lire. Subscription for three months, or during the winter to March 31, 37½ lire.

§ 49. *Church of England Divine Worship.*—The Chapel of the Established Church of England, outside the Porta del Popolo, established in 1818, will accommodate from 760 to 800 persons. Divine service every Sunday throughout the year: Morning Service, with Holy Communion, at 11 A.M., and Evening Service at 3 P.M. These hours are varied in summer to avoid the great heat. The Holy Communion is administered on all the great festivals of the Church. There is service on every week-day at 10 A.M., and a double daily service on week-days after Advent at 10 A.M. and 3 P.M. The ch. is supported entirely by the voluntary contributions of visitors, there being scarcely any members of the Church of England permanently resident at

Rome. A collection is made for the same purpose at the Offertory. The subscriptions are collected by a clerk at the residences of such persons as leave their names at the ch. It is, however, to be regretted that these liberal arrangements are not met in a corresponding spirit by many who attend the chapel, numbers availing themselves of the privilege of free admission who are able to contribute. The subscription is at the rate for the whole season of 35 francs for each sitting. Attached to the ch. is a lending library of religious books, which are distributed on Sunday to such subscribers to the ch. as may apply for them. As no subscription is received, persons using the books would do well to contribute towards keeping up this useful foundation, either in the shape of a gift of money, or by donations of books, &c.

Trinity Church, Piazza di San Silvestro, near the Piazza di Spagna and Corso, conducted on Protestant Episcopal principles, was opened 1874 in substitution for the so-called "New English Church" outside the Porta del Popolo, now closed. Services at 11 A.M. and 7 P.M. Holy Communion on the 1st and 3rd Sunday in the month.

This church, designed by the late eminent architect, Commendatore Cipolla, is a handsome edifice, with façade of Serena stone, and is the first ch. erected in Rome expressly for Protestant worship. The expense of its construction is being defrayed by public subscription.

There is Episcopal Protestant worship for the citizens of the United States every Sunday also in the second building on the left, outside the Porta del Popolo. Sunday services at 11 A.M. and 3 P.M.

Presbyterian Church, outside the Porta del Popolo. First entrance on the left after the Episcopal Church. Open from October to July. Services at 11 A.M. and 3 P.M. every Sunday, conducted by ministers appointed by the Free and Established Churches of Scotland. Attached is a gratuitous

circulating library for the use of ch. frequenters. This ch. is self-supporting.

Baptist Chapel, Piazza di San Lorenzo in Lucina, No. 35, with Sunday-school, and services in English and Italian. Rev. Mr. Wall.

The American congregation in Rome, under the direction of the Rev. Robert J. Nevin, are building a handsome ch., in the Lombard-Gothic style, in the Via Nazionale. The ch., dedicated to St. Paul, was designed by George Street, R.A., of Cavendish Place, Cavendish Square, London. Estimated cost, 20,000*l*.

American Church in charge of the Rev. G. Judson, 21, Via Condotti. Sunday service at 11 A.M., followed by Sunday School. Prayer-meetings on Wednesdays at 7½ P.M.

Protestant Funerals.—The person employed by the English Protestant Church Committee, and by the Prussian minister and clergyman, under whose protection the burying-ground has been hitherto more particularly placed, is the *Custode* of the cemetery, Sig. Trucchi, who lives at No. 7, Piazza de Montanara, and will be the most suitable undertaker to employ. For the regulations relative to the burial of Protestants, funeral charges, &c., see, at p. 342, Protestant Funerals.

§ 50. *Theatres*.—The *Teatro di Apollo*, in the Via di Tordinona, near the bridge of St. Angelo, for grand operas and the ballet during the Carnival—the two lower tiers of boxes are generally let for the season, the second being occupied by the Roman nobility and public authorities; the *T. Valle*, for operas and comedy; the *T. Argentina*, in the Via della Rotonda, for opera and ballet in the spring; the *T. Metastasio*, near the Ripetta, for comedy in the Neapolitan or Roman dialect. Signor Vitale is one of the cleverest pulcinellas, hardly surpassed by those of San Carlino in Naples; the *T. Capranica*, in the Piazza Capranica, near the Piazza Colonna, for popular comedy and primitive ballets. The *Amfiteatro Corea*, for comedy in the summer season, being an open-air place in the Mausoleum of Augustus. The

Politeama, in the Transtevere, a large elegant building, which is used as a circus during the autumn and as an opera-house in spring and summer.

The popular Marionette or Burattini (puppets), which had almost disappeared, owing to the demolition of the Teatro Fiano, have been resuscitated at a small theatre (Prandi), Piazza della Consolazione, for puppet-shows or *Marionette* during the Carnival, and in the spring for comedy. There are some minor theatres during the Carnival. The popular Fantoccini, which were forbidden in consequence of certain allusions made by the actors to passing political events, have been resumed at a small theatre in the Piazza della Valle. The price of admission to the pit in the larger theatres is from 2 to 5 francs. Persons going to the boxes do not pay for admittance at the doors, as in some other towns of Italy. A box costs from 15 to 20 francs a night, or much more on occasions of especial attraction. During the season it is difficult to obtain one at the 3 principal theatres, the Apollo, Valle, and Argentina, especially at the first. The best plan will be to secure, if possible, a part of a box for the carnival, and even this cannot always be accomplished. The performances commence between 7½ and 8 o'clock.

Concerts.—There are numerous paying concerts during the winter, given either by musical associations or distinguished artists. Most take place in the *Sala di Dante*, a handsome hall behind the Fontana di Trevi, where a series of classical chamber-music quartettes are given by the most celebrated masters during the season.

§ 51. *Public Festivals.*—The Carnival commences, properly speaking, after New Year's Day, and continues until the beginning of Lent; although the gaieties in the Corso and the masking take place only during the last 10 days, always excepting the Sundays and Friday. On the Saturday week preceding Ash Wednesday, the opening of the festivities is announced by the tolling of the great bell of the Capitol,

after which, generally between 3 and 4 o'clock the Saturnalia begin—but this depends on the time of sunset, from which all hours are reckoned connected with festivals. About 3, the crowd assembles in the Corso, where the pelting with comfits, manufactured for the purpose with flour and plaster-of-Paris, is carried on until nightfall, all the windows and balconies being gaily decked out and filled with the Roman *beau monde*. The amusements of each afternoon ended, until 1873, with a horse-race. The horses had no riders, but were urged on by balls and plates of metal, covered with sharp spikes, suspended from their backs. The prizes were either pieces of rich velvet or sums of money varying from 30 to 100 scudi, which were formerly furnished by the Jews, who were even themselves, in bygone days, compelled to race on foot for the amusement of the Christian population. The start from the Piazza del Popolo was the most exciting part of the race. The horses were stopped at the S. end of the Corso by a piece of canvas stretched across the street of the Ripresa de' Barberi, which derives its name from the Barbary horses that formerly contended for the prizes. Several persons having been either killed or injured during the last few Carnivals by the running horses, the race was forbidden by the municipal authorities in January 1874. The public gaieties of Carnival in 1873 and 1874 were under the patronage and direction of a society called *di Pasquino*; but its efforts were not particularly successful, and the once celebrated Roman Carnival is now losing its character, and falling rapidly into decay. The Thursday and the last 2 days of the Carnival are the most exciting; the whole city seems then to be congregated in the Corso. The diversions end on the evening of Shrove Tuesday, with the *Moccoli*, when every one in the windows and in the streets appears with lighted tapers, and endeavours to keep his own alight and extinguish his neighbour's. The Corso is illuminated in this way from one extremity to the other, and when the darkness has set in, the

windows of the houses being filled with people holding lights in their hands, the scene is one of the most picturesque and extraordinary attending the ceremonies of the Carnival. This brilliant scene closes at 1 hour after the Ave Maria, or about 7½ o'clock, when the middle and lower orders retire to the theatres, and the higher to suppers given by the principal Roman families to their relations and intimate friends, to bury, as it is styled, the Carnival. The *October Festival*.—On Sundays and Thursdays in October the lower orders assemble about the Monte Testaccio, and at the taverns outside the city gates, where they amuse themselves with dancing and games. This is the great holiday of Rome, and nowhere are its people seen to so great advantage. It is to be regretted that these revelries too often conclude tragically, an appeal to the knife being the invariable consequence of the slightest disagreement. The *Artists' Festival*, managed by the International Artistic Club, takes place at the beginning of May. Artists of all nations assemble at an early breakfast, and afterwards proceed in procession to some picturesque site in the environs, such as Cerbara, 4 m. beyond the Porta Maggiore and near the Anio, or to the environs of Fidenæ, 5 m. outside the Porta Salara. After an incantation to the Sibyl, singing, speechifying, and distribution of mock orders, &c., there is a cold dinner about 1 P.M., followed by horse-racing, spear-throwing, &c. The illumination of *St. Peter's cupola*, one of the finest and most imposing sights of Rome, which took place twice a year, on Easter Sunday and St. Peter's Eve, was suppressed by order of the Pope since the removing of the capital to Rome. The girandola or fireworks take place now on the national fête (*Statuto*, first Sunday in June) at Castel S. Angelo. The illumination of the splendid ruins of the Forum and the Coliseum is executed at the expense of the Ministry of Public Instruction on the King's birthday, and occasionally in honour of royal or very distinguished visitors during their stay in Rome.

The principal *Church Ceremonies* and *Festivals*, as they existed before the political changes in the states of the Church, are described in our account of the following basilicas and churches, but many are for the present (1875) suspended by the Pope:—St. Peter's, S. Giovanni di Laterano, S. Maria Maggiore, S. Andrea delle Fratte, S. Antonio, SS. Apostoli, Ara Coeli, S. Carlo in Corso, S. Francesca Romana, Gesù, S. Marcello, S. Marco, S. Maria sopra Minerva, S. Maria in Vallicella, S. Pietro in Vincoli, S. Tomasso degli Inglesi, La Trinita de' Pellegrini. The traveller who takes an interest in the ceremonies of the Church will do well to provide himself with the *Diario Romano*, an Almanac published annually by the ecclesiastical authorities—it costs 1 franc, and the festivals for every day in the year in the different churches of Rome are accurately given in it; or with the *Année Liturgique à Rome*, par le Chanoine Barbier de Montault, also sold at Spithöver's, which contains a more detailed account of the ch. ceremonies as well as useful general information on relics and ecclesiastical functions; the same bookseller has also published little volumes on Church Ceremonies at Christmas, the Epiphany, Easter, the festival of SS. Peter and Paul, &c.: a very useful system has been adopted at some of the newsrooms, of sticking up, at the beginning of every week, a list of all the ceremonies that are to take place, the different sights worth seeing, the museums and private galleries that are open, &c., on each day.

§ 52. *Presentations to the Pope*.—As many of our countrymen may desire to be presented to His Holiness during their stay at Rome, the following information may prove useful.

All foreigners desiring to be presented to the Pope must write an application to that effect addressed to *Monsignore Maestro di Camera*, or Grand Chamberlain, or be presented by the representative of their country to the Holy See. As regards the English, who have no such officially accredited minister, application must be

made through some private channel, or by writing directly to the Maestro di Camera, now Monsignor Ricci, who is usually extremely courteous in responding. British Roman Catholics will experience no difficulty through the functionaries attached to the Papal Court amongst their ecclesiastical countrymen settled at Rome. Americans will have to follow the same routine as other foreigners, but they will be much assisted by the Superior of the American College, Dr. Chatard.

Gentlemen are received in the private apartments of the Pope on week-days; ladies only on Sundays, and in one of the galleries of the Vatican, it being contrary to etiquette to admit females, except of royal blood, into His Holiness's apartments.

Persons soliciting to be presented are informed generally a few days before, and by a notice from the Maestro di Camera, that they will be received at a certain hour, in general about midday; they can either present themselves in uniform or in evening dress without gloves; they are ushered individually into the Pope's cabinet by the Maestro di Camera. It is the etiquette that Protestants should show the same mark of respect to His Holiness as they do on being presented to their own sovereign, by kissing his hand. Roman Catholics will consider it to be their duty towards the head of their Church to kiss the Pope's foot, or to make such an obeisance as to show they desire to do so. The mode of addressing His Holiness is, in Italian, *Santità* or *Santo Padre*; in French, which the present Pope speaks fluently, *Sainteté* or *Saint Père*.

The presentation of ladies, except in the case of crowned heads or royal princesses, generally takes place on Sundays, after the Pope's dinner-hour. They assemble in one of the halls of the Vatican Museum, generally in the Hall of Tapestries, or the apartment which formerly contained the pictures, or in one of the lower galleries of the Loggie opening out of the Pope's apartments, and can bring their children with them, to obtain the bene-

diction of His Holiness; arranged in a line as at most continental presentations. The Pope, accompanied by one of the *Camerieri Segreti*, or deputy chamberlains, who introduces them, walks past each, addressing them kindly, and giving, when asked, his benediction, a favour highly prized of course by all Roman Catholics, who generally avail themselves of the same opportunity to have rosaries and crucifixes blessed. Ladies must appear in black dresses and veils, and be punctual at the place and hour appointed in the notification from the Maestro di Camera.

Presentations to the Royal Family.—The royal family, and especially the crown-princes, Humbert and Marguerite of Savoy, reside permanently at the Quirinal Palace from the middle of November to the beginning of June. Strangers wishing to be presented to the Court and attend the receptions which are held on Wednesdays during the Carnival and Lent, must apply to their diplomatic representatives in Rome. Nothing can exceed the exquisite courtesy of the Princess Marguerite of Savoy; and her perfect knowledge of French, English, and German enables her to converse fluently in their own languages with foreigners who have the honour of being presented to Her Royal Highness.

§ 53. ROMAN NOBILITY, TITLES, RANKS, &c.

The Roman nobility consists, according to the last published list, of about 180 persons, under the general designation of *Patriziato Romano*, out of which have been selected 60 of the most noble and heads of families under that of *Nobili Conscripti*. Piëtro Ercole Visconti's work, '*Le Famiglie Romane*,' gives a very erudite account of the nobility.

Titles of Nobility.—The titles borne by the Roman nobles are those—1st, of Princes and Dukes, officially designated under the Papal Government as

Roman Barons (*Baroni Romani*), but more generally known as Roman Princes (*Principi Romani*); 2nd, of Marquises and Counts (*Marchesi and Conti*); 3rd, of Knights or Chevaliers (*Cavalieri*), a designation given individually to all who wear a Roman Order, to Knights of Malta, and very generally to younger sons of the titled nobility. Most of the Roman Princes have derived their titles from the Popes of their respective families: such are the Buoncompagnis, Borgheses, Aldobrandinis, Rospigliosis, Altieris, Chigis, Corsinis, and Braschis; others from imperial or royal creations, as the Colonnas, Dorias, Odescalchis, and Cesarinis; a third class from investiture by the Pope, as by any other temporal sovereign, as the Caetanis, Massimos, and Gabriellis; whilst a fourth category embraces those Princes who have acquired their honours by the weight of their purses in purchasing ancient fiefs which carried with them ducal or princely titles, but to assume which the sanction of the Pope was always a necessary preliminary. These latter titles are generally possessed by *novi homines*, who have accumulated wealth in trade, the Torlonias, Graziolis, &c.; and it is by the latter means that some foreigners have succeeded of late years in obtaining the titles of Roman Princes. Few of the ducal or princely titles are of very remote date; the oldest is probably that of the Duke of Sermoneta, the talented head of the great baronial house of Caetani. The princely titles of the Orsinis and Colonnas date from the 15th and 16th centuries.

As to the titles of Marquises and Counts, it is probable that several who bear them would find it difficult to exhibit their diplomas of creation: many of them derive them possibly from small feudal tenures. It is well known with what laxity titles of this kind were created: in some of the provinces, as we believe was the case in certain parts of France, every head of a family of noble blood assumed the title of Marquis; indeed, it is stated that, in the March of

Ancona, when Sixtus V., who was a native of it, was importuned by his countrymen for honorific distinctions, he granted the right of bearing the title of Count to all of noble blood at the period. In addition to the nobility inscribed on the *Libro d'Oro* of the Capitol, there exists at Rome a large class of provincial nobles.

Ranks.—The heads of the Roman princely houses stand in the following order, according to their date of creation—to each name is annexed the feudal title of the individual, and the approximate date of its being conferred on their respective families: thus—Caetani, Duke of Sermoneta, dates from 1503; Buoncompagni, Duke of Sora, Prince of Piombino, 1580; Borghese, Prince of Sulmona, 1601; Ottobuoni, Duke of Fiano, 1601; Lante, Duke of Bomarzo, 1631; Doria Pamphily, Prince of Landi, 1644; Chigi, Prince of Campagnano, 1655; Altieri, Prince of Viano, 1670; Strozzi, Duke of Bagnolo, 1685; Pallavicini, Prince of Galliciano, 1688; Odescalchi, Duke of Bracciano and Sirmio, 1689; extinct, but re-established in favour of the Milanese family of Erba, who married the last heiress; Sforza, Duke Sforza-Cesarini, 1697; Ruspoli, Prince of Cervetri, 1709; Aldobrandini, by marriage with the heiress of the last Prince created in 1717, Prince of Rossano in 1769; Santa Croce, Duke of Oliveto, 1718; Rospigliosi, Prince of Zagarolo, 1722; Corsini, Duke of Casigliano, 1731; Barberini, Prince of Palestrina, 1738; Gabrielli, Prince of Prosede, 1762; Braschi, Duke of Nemi, 1781; Massimo, Prince of Arsoli, 1826; Massimo, Duke of Rignano, 1828; Torlonia, Duke of Poli, 1847; Torlonia, Alexander, Prince of Civitella Cesi, Duke of Ceri, 1840; Prince del Drago, 1851; Hardouin, Duke of Gallese, 1862; Bandini, Prince Giustiniani Bandini, 1863; Prince Lancelotti, 1865.

§ 54. *The Population of Rome from the 8th to the 15th of June, 1874, amounted to 248,307. There were in*

that week 139 births, 36 marriages, and 118 deaths, from which, deducting the deaths in hospitals of 4 persons not residing in Rome and of 17 others only casually in the city, the remaining 97 constitute an average of 20·300 per 1000 per annum. At other periods of the year, especially in August and September, the mortality is much higher, averaging about 25 per 1000. In the week from the 28th December, 1874, to the 3rd January, 1875, it reached 28 per 1000; but from the 25th to the 31st January, 1875, it fell to 25 per 1000. The population has been gradually increasing for the last 10 years. It was 153,000 in 1800, from which it decreased gradually until 1813, when it was only 117,900; from then to 1856 it had been constantly on the increase, when it reached 178,798. The average number of births in the last 9 years has been 5637, and of deaths 5766; showing that the increase in the population has arisen from immigration. The number of priests (including 30 cardinals and 35 bishops) and friars is 2362, and of nuns 2215. The total number of persons dedicated to the service of the Church, including priests, monks, and youths in colleges, 6227; of nuns and females in schools and charitable establishments, 4945. The resident Jewish population was 4619 in 1869. There were only 457 resident Protestants in 1870.*

* The following table (taken from the Government Returns printed at the end of 1870) of the population of the Eternal City in 1866-67 (excluding visitors) may interest the statistical inquirer:—

Cardinals	30
Bishops	35
Priests and persons in holy orders	1469
Pupils destined for holy orders	828
Monks and friars	2832
Nuns, Sisters of Charity, &c.	2215
Ecclesiastical population of both sexes, 7409, or a little above 3 per cent. of the whole.	
Pupils in colleges	258
Female pupils in schools and nunneries	1642
Persons in charitable establishments: } men, 775; women, 1088	1863
Number of families	42,313
" males	104,403
" females	98,383
" married men	37,941
" married women	40,830
" unmarried males	36,016
" unmarried females	29,204

There are in Rome 347 churches, of which 44 are parish churches. There are 55 communal schools, attended by 7691 boys and 6751 girls, 94 private schools, 77 religious, 56 mixed, and 4 infant asylums. The 4 principal hospitals can receive about 4000 patients, and 2 communal hospitals about 1000 sick or insane, besides several other hospitals.

Four prisons and one penal establishment contain 1790 inmates.

The regular garrison is now about 17,000 strong.

The national guard comprises 10,800 men on active duty, and 31,739 in reserve.

The civic force consists of 312 firemen, 340 municipal guards, 167 octroi guards.

The numbered carriages for hire are 1492 cabs, 160 two-horse carriages, 40 coupés, 89 travelling coaches, 74 intra-mural omnibuses, 33 extra-mural

Soldiers	7360
Prisoners	310
Heterodox, chiefly Protestants	457
Jews	4650

In 1866 the increase of the population had been 4872, chiefly arising from immigration from the provinces annexed to the kingdom of Italy.

The annual births amount to	2·84 per 100.
" deaths for men	3·12 "
" " women	2·98 "
" " priests	2·38 "
" " monks	2·44 "
" " nuns	2·93 "

There are 61 convents for men, and 71 for females; 27 colleges with 1086 pupils; and 58 establishments directed by nuns, for the education of females, with 1642 pupils.

The most numerous religious orders, in all 2832 (males), are:—

Franciscans: Observant friars	198
" Reformed	168
" Conventuals	71
" Buonaventurists	46
" Capucins	198
Dominicans	139
Carmelites	138
Augustinians	136
Benedictines and Olivetans	53
Camaldolese, Cistercians, Carthusians, &c.	102
Jesuits	338
Canons regular, Theatins, Somaschi, &c.	163
Oratorians	25
Different smaller Orders	1050
Of females or nuns, 2218:—	
Sacré Cœur	132
Dominicans	126
Teresians	111
Benedictines	163
Clarisses, or of Santa Chiara	100

omnibuses, 4 extra-mural omnibuses to domiciles.

6042 carts and 801 waggons are employed in transporting merchandise or materials. The daily supply of food is furnished by 4580 butchers, bakers, and vendors of comestibles, and 3440 keepers of restaurants, taverns, cafés, wine shops, liquorists, &c.

There is a weekly return of statistics issued by the Ufficio di Statistica Municipale, giving the number of births, deaths, marriages, and the average movement of the population of Rome, in comparison with the returns of the most important cities of the world. These statements are generally inserted in the daily papers.

The streets of Rome are in general narrow, as is usual in southern cities, the inhabitants of which care more for shade than sunshine. They are paved with small pyramidal masses of lava, quarried near l'Acquacetosa, beyond the basilica of S. Paolo, and at Capo di Bove, near the tomb of Cæcilia Metella.* Some of the new streets, especially those leading from the Campo Marzio to the summits of the hills, have been macadamized. The main thoroughfares, such as the Corso, Babuino, Ripetta, Via Sistina, Delle Quattro Fontane, &c., have foot pavements on the sides. The town is entirely and brilliantly lighted with gas, under the management of an English company, who have erected very extensive works on the site of the Circus Maximus and outside the Porta del Popolo. Several of the main lines of streets are long and handsome, broken by frequent open spaces, or *piazze*. The town is well drained by a network of sewers, chiefly on lines of the ancient *cloacæ*, but important additions in this department are in course of construction.

Improvements in Rome—New Building.—Since the removing of the capital to Rome a great many plans have been proposed and discussed for the improvement and development of the town proportionately to its new des-

* Cf. Tournon, *Etudes Statistiques sur Rome*, vol. ii. p. 115.

tinies. The undertaking was not an easy one, owing to the numberless monuments of art or history spread all about the city. The plan of improvements officially adopted, and called the *Piano Regolatore di Roma*, is the work of the talented director of the Municipal Board of Works, Signor Alessandro Viviani, and must be divided in two parts, one relating to the enlargement, and one to the improvement of the town. The enlargement comprehends the construction of seven new quarters, which will afford room to about 200,000 inhabitants. These quarters are: 1. *The Prætorian Camp*, in the triangle, made by the walls, the Via di Porta S. Lorenzo and Maccacchio, and the Via 20 Settembre. The fine villas already built on that ground belong to wealthy merchants, bankers, and contractors. 2. *The Quartiere delle Terme*, on the Viminal, on each side of the Via Nazionale. The most remarkable buildings in it are the Palazzo Tenerani, the Hotel du Quirinal, and the American ch. of St. Paul. 3. *The Esquiline*, (*prima zona*) between the Via Strozzi and S. Eusebio, the rly. station, and S. M. Maggiore, on the site of the old Villa Negroni or Massino. This quarter, which is considered to be the finest and healthiest of all, is entirely composed of lodging houses. 4. *The Esquiline* (*seconda zona*), extending from the ch. of S. Eusebio to the Nymphæum of Minerva Medica and the Villa Wolkonsky. The ground is the property of the Municipality of Rome. 5. *The Coelian*, on the west of the Via del Laterano, the property of the rich banker Guerrini. It is expected to be the residence of working classes. 6. *The Testaccio*, near the Porta S. Paolo and the Protestant burial ground. The rly. goods depôt, as well as the docks for the maritime trade, will be established within its precincts. 7. *The Prati di Castello*, in the level space between the Vatican and the Porto di Ripetta, on the rt. bank of the river. The construction of these two quarters (6 and 7) has not yet been commenced. The proposed improvements of the old town comprehend the construction of two embankments along the river

from the Piazza del Popolo to the Porto di Ripa Grande—that of two main sewers, to be carried down the valley of the Tiber to a distance of 6 kilometres, where they will empty into the river—that of six new bridges to improve the communication between the Transtevere and the Campo Marzio—that of two large central markets and several smaller ones. Large squares will be opened round the most important monuments, such as the Pantheon, the Portico of Octavia, the theatre of Marcellus, &c. New public walks and shady parks are planned in the neighbourhood of the baths of Titus and the ch. of S. Croce in Gerusalemme, whilst a large space extending from the Capitol to the Temple of Claudius, and from the Coliseum to the Aventine and the Baths of Caracalla, will be left entirely free of buildings, for the prosecution of archaeological researches. The expense of the *Piano Regolatore* is calculated at about 400,000,000 fr., and the time required for the execution of the works at 24 years.

§ 55. *Books on Rome*.—As no city has had more books written on its history, topography, arts, and institutions than Rome, it would be impossible to notice the thousandth part of them in a work like the present. It will suffice, therefore, to point out those chiefly of modern date which refer to the general history and topography of Rome. Those which refer only to special buildings, or special historical subjects, will be indicated through the work at their proper places.

In the preface of Canina's work, 'Indicazione Topografica di Roma Antica,' p. 4, sq., the scholar will find a complete list of more than one hundred and twenty books, on the general topography of the city, from the 8th century down to the present time.

Of the more modern monuments of Rome, the late Professor Nibby's *Roma Moderna*, in 2 vols. 8vo. 1839,* will be

* Roma nell' Anno MDCCCXXXVIII., descritta da Antonio Nibby, 4 vols. 8vo. Roma, 1839-41 Parte ii. Moderna.

found perhaps the most detailed and accurate description. It forms a suite to his more elaborate work, the *Roma Antica*. Both have been in some measure reproduced in an English form by Dr. Donovan, a clergyman of the convent of SS. Apostoli, who has added details on various subjects, more particularly connected with English history, and of interest to British travellers, and very useful information on Christian edifices and worship in early times.*

Of the Palaces of Rome, M. Leta-rouilly's *Edifices de Rome Moderne*, 3 vols. fol. and 3 vols. 4to., although left unfinished by its author, is the most complete work.

Of the innumerable guide-books in Italian, French, and English, the greater number may be said to be more or less reproductions of that published by Vasi, in the last century. We must except those, however, of Fea and Melchiorri, which have greater claims to originality, their authors having been men of learning and original research. The *Roma e suoi Contorni* of the latter author is perhaps, for the information it contains, the best guide that has hitherto appeared, but the general arrangement is defective.† Of Plattner's and Uhrlich's abridgment of the *Beschreibung* we will speak hereafter.

The modern writers on the topography, monuments, &c., of ancient Rome may be classed under two heads—the Italians and the Germans.

The German school forms the best authority as regards the *theory*, criticism, and analysis of ancient texts, inscriptions, &c.: the Italian school relies more on the examination of the monuments themselves, and on the discoveries which are being made almost every day.

Amongst the Italians the great authority of the present day is the late Commendatore Canina, the president

* *Roma Ancient and Modern*, by the Very Rev. Jeremiah Donovan, D.D. 4 vols. 8vo. Rome, 1842.

† *Guida Metodica di Roma, e suoi Contorni* dal March. G. Melchiorri. 1 vol. 12mo. Roma, 1856.

of the Museum of the Capitol, and the most eminent among the Roman topographers of modern times: he has illustrated the ancient monuments of the city in an admirable manner, uniting as he did the talents and information of the antiquary and scholar with those of the architect, his more immediate profession. Of Canina's works the most generally useful will be found his *Indicazione Topografica*;* accompanied by a large map. A very useful complement to the *Indicazione* is the *Esposizione Topografica di Roma, nelle tre prime Epoche*, and in which the description of the city during the ante-Roman, Kingly, and Consular periods is given, forming, with the *Indicazione*, which may be considered its continuation over the Imperial period, a complete topography of the capital of the Roman world.† Persons who wish to obtain more detailed descriptions of these ancient edifices will do well to refer to the magnificent *Roma Antica*,‡ 6 vols. fol., by the same author, which is accompanied by elaborate engraved plans and topographical details of each edifice and locality.

The several works of Professor Nibby on ancient Rome are a mine of diligent research. His *Mura di Roma* and *Foro Romano* will well repay a perusal. All his laborious researches were embodied, a short time before his death, in his *Roma Antica*.§

Of works in the English language may be cited those of Messrs. Forsyth, Burgess, Burton, Sir G. Head, and Dr. Donovan, already referred to.

An able article on ancient Rome has been published in the 2nd vol. of Dr. W. Smith's Dictionary of Ancient Geography. It is written with great erudition, fairness, and talent;

and we can recommend it to our readers as a valuable archæological supplement to this Handbook. It has been published in a separate form.

Lord Broughton's 'Italy' will afford some interesting notices on a few of the monuments of Rome, written originally as illustrations to the 4th canto of 'Childe Harold.'

The reader will derive much instruction, conveyed in a very elegant style, from the perusal of the late M. Ampère's work, 'L'Histoire Romaine à Rome,' founded on its monuments,* which their talented author had made for many years, and on the spot, the object of his researches and studies.

The principal work of the German school is the *Beschreibung der Stadt Rom*,† commenced in 1828 and completed in 1842, by Bunsen, Plattner, Rostell, Gerhard, Uhlrichs, &c., with a few contributions of an earlier date by Niebuhr. It forms a very detailed guide to the monuments of the ancient and modern city, by persons of learning, industry, and research long resident on the spot. Persons unacquainted with German will find a clear and impartial account of the views of the archæologists of the *Beschreibung* in the article Rome of Dr. Smith's Dictionary of Ancient Geography.

An abridgment‡ of the *Beschreibung* was published in a single volume in 1844 by Plattner and Uhlrichs, and will be found to contain the most recent views of the German authors on Rome; it is in fact their Handbook, and that used generally by their countrymen. We may mention also the 'Codex Topographicus Urbis Romæ,' of Charles Ludwig Uhlrichs (Wurtzburg, 1871), and the 'Topographie der Stadt Rom' of Prof. Jordan, which must be considered the last word of modern science on the subject. More

* *Indicazione Topografica di Roma Antica*, del Commendatore Luigi Canina. 1 vol. 8vo. Rome, 1850.

† *Esposizione Topografica di Roma Antica, nelle tre prime Epoche*, Anteromana, Reale, a Consolare, del Commendatore Luigi Canina. 1 vol. 8vo. 1855. Published only in 1858.

‡ *Gli Edifizj di Roma Antica e sua Campagna*, divisa in due Sezioni. Sezione I., La Città, 4 vols. folio. Sezione II., La Campagna, 2 vols. Pilo. Roma, 1855-56.

§ Nibby, *Roma nell' Anno MDCCCXXXVIII*. foarte I. Antica. 2 vols. 8vo. 1838-39.

* 'L'Histoire Romaine à Rome, par J. J. Ampère, de l'Académie Française.' 4 vols. 8vo., Paris, 1862, the 2 first extending to the Invasion of the Gauls; the 2 subsequent ones to the Reign of Constantine.

† *Beschreibung der Stadt Rom*. 5 vols. 8vo. and Atlas. 1830 to 1842.

‡ *Beschreibung Roms ein Auszug aus der Beschreibung der Stadt Rom*, von Ernst Plattner und Ludwig Uhlrichs. 1 vol. 8vo. 1845.

complete and recent is Gsell-Fels's 'Rom und Mittel-Italien,' 2 vols. (Hildburghausen, 1872.)

A vast number of works have appeared on the museums and galleries of Rome. As regards statuary, the *Museo Pio Clementino* stands unrivalled. Persons interested in the architecture of the more early Christian edifices of Rome will find excellent plans of all of them, with a copious explanatory text, in Canina's *Tempi Christiani*;* in Hubsch's 'Monumens de l'Architecture Chrétienne,'† of the Basilicas in particular in 'Die Basiliken Christichen Roms,' by Guttensohn and Knapp, 1 vol. fol., with an explanatory introduction by Bunsen; and of many of the churches, not only of Rome, but of Southern Italy, in Schultz's 'Baudenkmaler,' 4 vols., with atlas, 1863. Fontana's work on the Churches of Rome contains a number of good outline illustrations and plans of the most remarkable Christian edifices in the modern city and its immediate vicinity, and of the principal works of art contained in them, accompanied by a concise explanatory text; it will prove a good illustration of the Ecclesiastical Monuments in the Capital of Christianity.‡ A very useful supplement to the latter will be found in Tosi's work on the Sepulchral Monuments of the 15th and 16th cent., the best period of this department of art.§ Much valuable information on the churches of Rome may be derived from Mr. A. Nesbitt's 'Essay on the Churches of Rome earlier than 1150,' published in the *Transactions of our Antiquarian Society of London*.

On the environs of Rome the most generally useful works will be found to be Nibby's *Viaggi*, and especially his *Dintorni di Roma*,|| 3 vols. 8vo., and

Sir William Gell's *Topography of Rome and its Vicinity*.* In both works the localities are arranged alphabetically, with descriptions of their present state, their ancient remains, &c. Another interesting work on this subject, full of artistical feeling, is A. J. C. Hare's *Days near Rome*. London, 1875, 2 vols. 8vo., with numerous spirited illustrations.

Canina published *Gli Edifizi Antichi dei Contorni di Roma*,† which forms a suite to his *Roma Antica*, and embraces in its descriptions all the important sites of ancient Latium; those of Etruria, bordering on the latter, being given in his *Etruria Maritima*: in the present publication the several classical localities are arranged according to the great highways issuing from the city, on or near which they are situated: they include the Via Appia, the sites on the Alban and Tusculan Hills, the Ports at the mouth of the Tiber, and the line of coast to Antium; Preneste, Gabii, Tivoli, and the valley of the Anio; the whole accompanied by a large Map, in 6 sheets, of the Campagna and its encircling mountains and valleys, and elaborate plans and restorations of all the ancient monuments still standing.‡

Upon the fine arts generally the most useful works for the visitor will be Crowe and Cavalcaselle's 'History of Painting in Italy,'§ Kugler's 'Italian Painting,'|| and for sculpture, Mr. Perkins's 'Tuscan Sculptures,'¶ many of the works described in it being at Rome.

Barbier de Morantault's little volume, 'Les Musées et Galeries de Rome,' 1 vol. 12mo., published by Spithöver, contains the most recent description and catalogue

Carta de' Dintorni di Roma, di A. Nibby. 3 vols. 8vo. Roma, 1848-49.

* The *Topography of Rome and its Vicinity*, with Notes by Bunbury. 1 vol. 8vo.

† *Gli Edifizi Antichi dei Contorni di Roma*, dal Com. Luigi Canina. 2 vols. fol. Roma, 1856.

‡ For works on the Catacombs and early Christian monuments, see pp. 341-343.

§ Crowe and Cavalcaselle, *History of Painting in Italy*, from the 2nd to the 16th century. 5 vols. 8vo. London, 1869.

|| Kugler, *Handbook of Painting; Italian Schools*. Edited by Sir Charles Eastlake. 2 vols. 8vo. London.

¶ C. M. Perkins, *Tuscan Sculpture*. 2 vols. royal 8vo. London, 1863.

* *Richerche sull'Architettura pur propria dei Tempi Christiani*. 1 vol. fol. Roma, 1846.

† *Monumens de l'Architecture Chrétienne depuis Constantin jusqu'à Charlemagne*, par Henri Hubsch. 1 vol. fol., Paris, 1866.

‡ *Raccolta delle Migliori Chiese di Romae Suburbane*, da Giacomo Fontana. 4 vols. fol. Roma, 1853-56.

§ *Descrizioni de' Monumenti Sepolcrali del xv. e xvi. Secoli, nelle Chiese di Roma*. 5 vols. folio. 1861.

|| *Analisi Storico-Topografico-Antiquaria della*

of the different galleries; it will be very useful to the artistic visitor, although some of the galleries described are now closed.

The best information on the mosaics in the churches will be found in Ciampini's *Monumenta Vetera*, 3 vols. fol. 1757; and still better, in the work in course of publication by Spithöver, *Mosaici delle Chiese di Roma*, with very handsomely executed chromo-lithographic plates and descriptive notes by Com. de Rossi. This is a very important work, in imp. fol., in 25 parts, giving perfect facsimiles of the Christian mosaics and specimens of the pavements of the churches in Rome anterior to the 15th century. The text may be had in Italian or in French.

On the mediæval history of Rome, very little attended to since the publication of the *Decline and Fall* by Gibbon, the reader will derive much useful information on the principal events of the period, and many interesting topographical details, from Dr. Gregorovius' work, in the 8 vols. which have appeared, embracing to the sack of Rome in 1527 by the Constable de Bourbon.* The long promised work of Mr. J. H. Parker, on the 'Archæology of Rome,'† with its copious photographic illustrations, has proved a valuable addition to the library of the artistic and archæological visitor to the Eternal City.

Two works, full of very useful information for the visitor to Rome, have been published in England since 1870: 'Rome and the Campagna,' by Robert Burns, M.A., Fellow of Trinity College, Cambridge, with numerous plates and maps, in 4to., a standard work based on original research, and 'Walks through Rome,' by Augustus Charles Hare, 2 vols. 8vo., 1871, written in a very agreeable style, and varied with numerous extracts and comments from good authors. In 1874 appeared an-

other valuable work, 'Historic and Monumental Rome,' by Charles J. Hemans. Much useful matter will be found in Mr. Shakspeare Wood's 'Curiosum Urbis,' published in March, 1875.

§ 56. *Maps of Rome and its Environs.*—As regards the topographical details and physical features of the country, the map, in 4 sheets, published in 1857 by the French Dépôt de la Guerre, is the best;‡ and next to it that of the Austrian Government, forming a part of the general map of Central Italy.† The Roman Topographical Department (*Ufficio del Censo*) has published a map of the province in which Rome is situated, in 9 sheets, on the same scale, ^{800,000} as the French map; but, except that it shows the different classes of roads more distinctly, and gives the names and boundaries of the larger land-holdings, it is inferior, especially in the topographical details, to the French and Austrian surveys.‡ The map in 2 sheets, published by the Roman Censo in 1839, is very accurate, but, like that of General Moltke in 1 and 2 sheets (they may be procured at Spithöver's), embraces a limited extent of the Campagna; both have the advantage of having most of the by-roads and the names of many of the farms marked upon them. As regards local and antiquarian details, Canina's *Pianta Topografica*, in 6 sheets, will be indispensable to the archæological excursionist. Piale has published a general map of the Environs of Rome, in one sheet, which will answer the purpose of many visitors. Of the modern city, the best is that published by the Government, *Pianta Topografica di Roma*,

* Carte de la partie Sud-Ouest des Etats de l'Eglise, redigée au Dépôt de la Guerre, d'après la Triangulation et les Levées exécutées par les Officiers d'Etat-Major. Paris, 1857.

† Carta Topografica dello Stato Pontificio e del Gran Ducato di Toscana. Vienna, 1854.

‡ Carta Topografica di Roma e Comarca, disegnata ed incisa nell'Ufficio del Censo. Roma, 1863. The Italian Government is now engaged in preparing a new map of the Environs of Rome, on a scale of 1-100,000, forming a part of the general map of the Italian Kingdom. A very handsome map of ancient Rome and its environs will be found in Dr. Smith's *Historical Atlas of Ancient Geography*, published by Mr. Murray, 1875.

* Geschichte der Stadt Rom im Mittelalter, Stuttgart, 1859-1863. An interesting abstract of the earlier volumes of this work, by a writer well acquainted with the topography of Rome, has appeared in the 'Quarterly Review' (No. 229).

† The Archæology of Rome. By John Henry Parker, C.B., F.S.A. London, 1874. Published by J. Murray.

at the Direzione del Censo, in 9 sheets, Roma, 1866: there is another, by Cuccioni, 18, Via Condotti, *Pianta Topografica*, in 2 large sheets, and a reduction of the same, with additions, in 1 sheet, the most convenient map for the traveller. Letarouilly's map, in 1 sheet, is good, and beautifully engraved. Piale's map is also good. Fornari's, published in 1859, although coarsely executed, is very correct in its details, and many of the recent discoveries are more accurately laid down upon it than on Letarouilly's and Piale's. Spithöver's plan of Rome, the most recent of all, is very good, and will be the best for the tourist; besides the topographical details, it contains numerous marginal details in the shape of views, printed references, &c. It has a great advantage in the names of the streets being legibly engraved upon them. We have endeavoured to give to our readers in that annexed to this Handbook as good a plan as possible, founded on the most accurate and recent surveys and on our own explorations, and to place on it every detail, both as regards the ancient and modern city, which visitors will require, so as to render it unnecessary to burthen themselves with any other. Most of the above maps have the principal ancient edifices marked on them; but for those who wish to study in detail the topography of ancient Rome Canina's maps will be necessary—one, of the ancient portion of the city, in 15 sheets, upon which all the ruins, with the restoration of the edifices of which they formed a part, are marked; and another, in 4, of the entire city, with indications of the modern streets and of all the ruins. The latter will serve most purposes of the classical traveller. For portability, the maps of ancient and modern Rome, published by the Society for the Diffusion of Useful Knowledge, may be useful; although, from the limited scale upon which they are constructed, many interesting details and names of streets are necessarily omitted. The '*Pianta di Roma e Suoi Dintorni*'

Arricchita del suo Piano Regolatore,' published by G. B. Maggi, 328, Corso, at the beginning of 1874, gives the plan of the latest additions to and alterations of the city.

The only general work on the Physical Geography and Geology of Rome and its immediate environs is Brocchi's '*Suolo di Roma*,' 1 vol. in 8vo., accompanied by a topographical and geological map of the space within the walls. The geologist will find, in the Museum of the Sapienza (see p. 330), and in that of the Frères de la Doctrine Chrétienne at the Palazzo Poli, interesting collections of rocks and fossil organic remains; the first illustrative of Brocchi's descriptions, and made under the direction of that eminent naturalist. The second by a very active explorer, the Frère Indès, for many years the Under Director of that establishment. The Government is now engaged in having geological surveys made of its different provinces; those of the Comarca, Viterbo, and Civita Vecchia, have been nearly completed under the direction of Professor Ponzi; our late countrymen Professor James Forbes and Sir R. I. Murchison have published interesting papers on the geology of the Latian hills and of the surrounding Campagna; and some excellent indications on the same subject will be found in Leopold von Buch's '*Letters on Italy*' (in German), and in a paper of the Marquis Lorenzo Pareto on the district N. of Rome. The so-called Geological Supplement to Cav. de Rossi's work on the Catacombs is a misapplication of the term in its generally received sense. The most useful works on the Botany of the environs of Rome will be the *Prodromus Floræ Romanæ*, by Professor Sanguinetti, in 4to.; and on their Zoology, in Prince Charles Bonaparte's *Fauna Italica*, 3 vols. folio.

§ 57. *Artists' Studios*.—Among the characteristics of modern Rome capable of affording high interest to the intellectual visitor, there are few that offer a greater charm than the artists' studios. Travellers in general are little aware of the interest which they are calculated to afford, and many leave Rome without making the acquaintance

of a single artist. In the case of English travellers in particular, this neglect is more inexcusable, as some of our countrymen are amongst the most eminent artists of the Eternal City, and many of their finest works are to be found in the private galleries of Great Britain. The instruction to be derived in the studios of these gentlemen is afforded on all occasions in the most obliging manner.

The following list only embraces the most celebrated of the artists of Rome, and more particularly those of English and American origin.

Manuscript lists of the principal Roman and foreign artists will be found at Spithöver's, Monaldini's, and Piale's libraries.

Sculptors.—*Achtermann* (German), 93, Piazza dei Cappuccini; his Christ on the Cross, and a Deposition, very good. *Anici*, 6, Vicolo di Ripa di Fiume; *Ball* (English), 5, Via San Nicolo di Tolentino; *Ansighioni*, L., No. 83, Via Margutta. *Benzoni* (Italian), 73, Vicolo del Borghetto, out of the Via Babuino, near the Piazza del Popolo, lately deceased, was a sculptor of considerable reputation, many of whose works are in England and America. The studio is now carried on by his son, G. Battista Benzoni. *Bisetti* (Piedmontese), No. 45, Vicolo del Vantaggio, a clever artist, whose groups of Hope and Innocence have been justly admired. *Borch* (Scandinavian), 25, Via Zucchelli. *Borisen*, id. 131, Via Torino. *Brodsky*, a Pole, 46, Via di San Nicolo da Tolentino. *Bompiani* (Roman), 14, Ripa di Fiume, also painter, much esteemed in both branches of art. *Cantalimessa* *Popotte* (Italian), Via di San Vitale, an old-established artist of much merit. *Cardoell* (English), very talented, No. 13, Via d' Tordinona; his Diana places him in a high rank amongst modern sculptors. Some of his subjects are reproduced in bronze with admirable effect, especially his 'Hunter and Stag.' *Chelli* (Roman), 72, Via di S. Nicola da Tolentino. *Epinvy* (from the island of Mauritius), 57, Via Sistina, a talented artist: he has executed some good monumental statues in bronze for

his native island; a group of Hannibal when young, attacked by an eagle, emblematical of the strife between Carthage and Rome, for the Duke of Buccleugh; numerous busts,—the most successful and beautiful being those of the Princess of Wales, especially the larger one of nearly life-size lately executed, perhaps the best likeness of H.R.H.; of H.M. the Empress of Austria; and, during the present winter, of the Hereditary Princess Margaret of Savoy. *Foley*, Miss (American), 46 and 53, Via Margutta, besides busts and medallions of great merit, has produced several beautiful figures, and a fountain of novel and lovely design for Chicago. *Mrs. Freeman* (English), 68, Via Capo le Case, models charming groups of children, and executes them in marble or bronze. *Miss Florence Freeman* (American), Vicolo di S. Nicolo da Tolentino, 7d. *Miss Edmonia Lewis* (American), 8, same street. *Jacometti* (Roman), No. 41, Piazza Barberini; his groups of our Saviour and Judas, and of Pilate showing Christ to the people, are very good. *Galletti* (Roman), No. 107, Via delle 4 Fontane, and No. 31, Via Laurina, a very rising artist. *Handley* (American), 5, Via Margutta, executes equestrian portraits on reduced scales with much spirit and truth. *Haseltine* (American), No. 33, Via Babuino. *Husselris* (Scandinavian), 64, Via Torino. *Hosmer*, Miss (American), No. 136, Via Margutta, one of the very few pupils of our celebrated sculptor Gibson; her studio is a bîjou of arrangement and decoration, and is open at all times to the public, the talented artist herself receiving visitors from 12 to 1, except on Mondays and Thursdays. Miss Hosmer's most remarkable works are her Sleeping and Waking Fauns, the groups of Puck and Will of the Wisp, the colossal statue of Zenobia, her Beatrice Cenci, the tomb of Miss Falconet in the ch. of S. Andrea delle Fratte, the fountain and gilt bronze gates executed for Earl Brownlow at Ashridge, and the fine statues of the Fauns belonging to Lady Ashburton, of the Queen of Naples, which the talented artist considers her *capo*

d' opera, of Mrs. Letchworth, on her tomb in Massachussets, and of Edward Everett at Boston. *Ives* (American), 39, Via del Babuino, his statue of Pandora is one of his best works. *Kitson* (English), 10, Via dei Greci, chiefly Biblical subjects. *Kopf* (German), 9, Vicolo degl' Incurabili. *Lewis*, *Miss* (American), 8A, Piazza di S. Nicola da Tolentino. *Lombardi*, a talented artist from Brescia, 150B, Via Babuino, close to the ch. of i Greci; several of his statues and groups are very graceful and admired. *Lawrence Macdonald* (Scotch), No. 7, Stalle de' Barberini, out of the Piazza Barberini: in addition to some imaginative works of very high order, Macdonald has obtained more reputation for the truth and beauty of his busts than any sculptor in Rome. His gallery of casts contains several hundreds of portraits, chiefly of persons of rank or distinction who have visited Rome during the last 40 years. He is now at the head of British artists established in Rome. *Alexander Macdonald*, son of Mr. L. M., follows his father's profession very successfully and directs his extensive studio. A. Macdonald has already executed a fine classic group of 'Venus arming Cupid,' for the Prince of Wales; 'Thetis on a Dolphin with the arms of Achilles,' for Lord Powerscourt, 'Hebe,' and a 'Huntress,' for Lord Fitzwilliam, a heroic group of Æneas, Anchises, and Ascanias, with other classical subjects of great elegance, of which the most recent is Thetis plunging the infant Achilles into the Styx. His busts are not inferior to those of his father, either for resemblance or finish. *Majoli*, 150, Via Babuino, a clever artist, especially for his small portrait statues. *C. Matteini* (Roman), 6, Porta Pinciana. *Meyer* (German), 504, Corso. *Milmore* (American), No. 50A, Via S. Basilio. *Monteverde*, 18D, Via Flaminia (outside the Popolo Gate), a very talented sculptor in the new realistic school, as opposed to the school of classic beauty, hitherto studied by the followers of Greek art. Monteverde's subjects are selected with a view to character and force of expression rather than the

repose of loveliness. His Columbus, Franklin, and Jenner inoculating his child, are among his most striking works. His colossal statue of Mazzini is executed by commission of the Italians residing at Montevideo, to be erected on a column in one of the principal piazzas in that city. *Pattison* (English), Vicolo di San Nicola da Tolentino, a talented young artist. *Rogers* (American), No. 53B, Via Margutta, executes poetic figures from Indian tradition, colossal portraits of U. S. statesmen, and important national monuments. *Rossetti* (Milanese), No. 55, Via Margutta; his Esmeralda, praised by Victor Hugo, has been much admired. *Runeberg*, 130, Via Torino, son of the celebrated Swedish poet of that name. *Simonds* (English), 10, Piazza Barberini, author of a very spirited figure of a 'Falconer,' in mediæval costume, executed in bronze on a large scale for a public promenade in New York; his 'Eros and Bacchus on a Panther,' are very graceful compositions. *Simmons* (American), 16, Via di S. Basilio, a very talented artist. *Story*, W. (American), ranks amongst the most eminent foreign sculptors at Rome since his production of the statues of the Sibyl and Cleopatra, which were so much admired at our Great Exhibition of 1862, since which Mr. S. has executed statues of Sappho and Saul, and a monumental one of E. Everett for his native city, Boston, and of the great American philanthropist, Mr. Peabody, for our London Royal Exchange, in bronze; his last works in marble are beautiful statues of Helen, of Salome the daughter of Herodias, of Vesta, and that completed in March 1872, of Semiramis, a sitting group. Mr. Story's studio at No. 1, Via di S. Nicolo di Tolentino, is only open to visitors generally on the Saturdays. *Summers* (English), 72, Via S. Nicola da Tolentino, has executed some very important works in Australia. *Wood, Shakespere*, No. 504, Corso (English), portrait busts and poetic figures. *Wood, Warrington* (English), Villa Campana, near S. John Lateran, a very successful sculptor, whose most elegant work, a Recumbent Eve, has been re-

peatedly executed, and lastly for Mr. A. Orr-Ewing, M.P. His Scriptural subjects have met with distinguished patronage, and he has completed a fine heroic group of 'St. Michael Conquering Satan,' for his fellow-townsmen of Warrington. His most successful busts are those of Mrs. Hamilton, Lord Winmarleigh, Mrs. Hornby of Dalton Hall, and Miss Orr-Ewing. *Wolf* (Prussian), No. 152, Via delle Quattro Fontane, of the school of Thorwaldsen. He is decidedly at the head of German sculpture in Rome, and his works illustrate equally well poetical and heroic subjects. He was much patronised by our Queen and Prince Albert, as well as his own Government.

Painters.—*Bhuden*, Miss (English), painter in water colours, 46, Via di San Basilio. *Bompiani* (Roman), 14, Passeggiata di Ripetta, one of the best portrait and figure painters here. *Brandt*, Otto (Prussian), 39, Via Ripetta, *genre*. *Brodsky* (Russian), 46, Via di S. Nicolo di Tolentino. *Canevari* (Roman), 110, Piazza Borghese, painter of portraits in oils and chalks. *Carta*, *Cavaliere* (Roman), Professor at the Academy of St. Luke's of Historical Painting, and one of the best portrait painters in Rome, No. 7, Piazza Barberini. *Castelli*, landscape, 60, Via Margutta. *Chapman* (American), 135, Via del Babuino, landscape-painter, and author of an esteemed work on the 'Elementary Principles of Art.' *Chate-lain* (Roman), portraits, and copyist of the old masters, 226, Via Ripetta. *Chierici*, 33, Via delle Mercede, a talented artist in oils. *Coghetti* (Roman), historical painter, Palazzo Altompe, Piazza di S. Apollinare; *Coleman* (English), No. 16, Via dei Zucchelli, out of the Via Felice, landscape and cattle painter, and author of a series of very spirited etchings of animals and scenery, and groups of cattle in the Campagna. Since Mr. C.'s death, his son, Mr. J. Coleman, has succeeded to his father's studio, and displays much talent. He also gives lessons. *Consoni* (Roman), historical, chiefly for sacred subjects, No. 7, Vicolo del Vantaggio. *S. Corrodi* (Swiss), water-colours, No.

25, Via Angelo Custode. His son is also a talented young artist. *Costa* (Roman), historical and landscape, 33, Via Margutta. *Dunbar* (English), 113, Piazza di San Carlo Catenari, water-colours. *F. Faustini*, Palazzo Colonna, portrait and *genre* painter. *Freesman* (American), 68, Via Capo le Case, figure painter, fanciful and poetical compositions. *Gagliardi* (Roman), Palazzo Giustiniani, near the Palace of the Senate, good historical painter, chiefly in fresco. *Glennie* (English), 17, Piazza Margana, a water-colour painter of great taste. His folios contain charming views of Rome and various parts of Italy, besides an interesting series of sketches in Istria and Croatia. *Fattorini*, excellent copyist, &c., Via Margutta. *Keeley Halswelle*, R.S.A. (English), 36, Via de' Greci, a very powerful figure painter and fine colourist. His compositions and *genre* pictures are very attractive and original. *Madame Jerichau* (Danish), 39, Ripetta. *Knebel* (Prussian), 33, Via Margutta, Roman scenery and figures. *Koelman* (Dutch), No. 57, Via del Olmo, near Santa Maria Maggiore, one of the best copyists in miniature of the works of the Old Masters. *Leonardi* (Roman), No. 66, Via Babuino, *genre* and copyist. *Lindemann* (German), No. 39, Via Babuino, landscapes in oils; author of a series of handsome chromo-lithograph views of Italian scenery. *Maës* (Dutch), 33, Via Margutta, landscapes and figures in oils and water-colours. *Maggiorani* (Roman), 144, Via del Babuino, paints highly finished *genre* pictures, and gives lessons in figure painting. *Mantovani* (Roman), decorative art, 22, Vicolo del Vantaggio, who has so beautifully restored the Loggie at the Vatican. *Marchi*, painter of interiors in water-colours, 49, Via Margutta. *Marianecoi* (Roman), 53, Via Margutta, copyist in water-colours; he has executed many of those of the early Italian Masters, published by the Arundel Society of London. *Marini*, Palazzo della Depositaria, Via Papale; good portrait painter. *Moltmari* (Roman), portraits and *genre*, 11, Via di S. Basilio. *Montafant* (American), 53B,

Via Margutta. *Moore, J. C.* (English), 53, Via Margutta, landscape and water-colours. *R. Müller* (Swiss), 126, Via Felice, 3° p°, landscapes in oils and water-colours. *F. Nerly* (Venetian), 16, Passeggiata di Ripetta, marine and landscape painter. *Pasqualoni* (Roman), historical subjects; Palazzo Giustiniani. *Pittara*, 53B, Via Margutta, is a Piedmontese painter of landscapes and picturesque figures much patronised at Court. His most important work of late was a picture of the King's Alpine hunting encampment in the Valsavaranche, with portraits of His Majesty, his hunting staff, beaters, horses, dogs, dead game, &c., a very animated scene painted expressly for the King. *Platner* (German), No. 3, Via Mario de Fiori, for historical subjects, many of which are in England: Mr. P. is son of one of the most learned contributors to the German *Beschreibung*, and a very talented artist. *Podesti* (Roman), Palazzo Pamfili in the Piazza Navona, in great repute as an historical and fresco painter. *Poinydestre* (English), 36, Vicolo dei Greci, a most talented landscape-painter in oils and water-colours; his subjects of groups of animals, and his large paintings of scenery in the Apennines, are unrivalled; none more so than his views of Norba, of the mountain-region of Guadagnolo, and of the marble-district of Carrara. His delineations of the figures and cattle of the Roman Campagna are unrivalled. *Pollak* (German), Palazzo di Venezia, *tableaux de genre*. *Querci* (Sicilian), 5, Via Margutta, has painted several fine pictures from the history of Rienzi, 195, Piazza dei Santi Apostoli. *Riedel* (German), No. 55A, Via Margutta, celebrated for his fanciful figures and groups and the effects of lights and shades in his paintings. Most of the German sovereigns as well as the Queen of England possess some of his pictures. *Rivière* (English), member of the London Water-Colour Society, 68, Via Sistina, a very clever artist in water colours, his views of Rome, and his costume figures, especially of children, are very beautiful. Mr. Rivière also gives lessons. *Romako* (Austrian), *genre* and por-

traits. *De Sanctis* (Roman), good portrait and historical painter, 33, Via Margutta; his sister a painter in aquarelle, who also gives lessons in the same studio. *Scifoni* (Italian), 18E, Via Flaminia, history and *genre*. *Seitz, M.*, No. 70, Via S. Niccola da Tolentino. *Seitz, L.*, No. 20, Via di S. Basilio. *Strutt, Arthur* (English), No. 81, Via della Croce, uppermost floor, a very clever painter of landscapes, scenery about Rome, and groups of Roman peasantry and cattle; he has produced some large subjects of the Campagna, of its aqueducts, and of the scenery along the Via Appia, so deservedly admired. Mr. S. gives lessons, and can be highly recommended as a teacher for landscape-drawing and painting; he is the author of an interesting book of travels in Calabria; most of his works are in England and America. *Tilton* (American), 20, Via di San Basilio, landscape painter. His views in Venice and the east are very effective. *Toro* (Italian), 33, Via Margutta, large historical subjects. *Voigt, Madame*, (Roman), 107, Via delle quattro fontane, is a very accomplished miniature painter. Her portraits are remarkable for resemblance, expression, and high finish. *Williams, Penry* (English), 12, Piazza Mignanelli, close to the Piazza di Spagna, without exception the most eminent painter of Roman scenery and groups of peasantry; his manner is peculiarly his own; his feeling for everything that is beautiful in nature is combined with the most delicate and truthful execution; his views of scenery, with his lovely groups of peasantry, cattle, &c., are exquisite. No painter in modern times has better succeeded in representing with accuracy the outline of the distant mountains and the splendid colouring cast by an Italian sun over the Campagna, and the ruins scattered over it. *Countess Wratislaw* (English), 43, Bocca di Leone, executes effective water-colour drawings, chiefly architectural. *Yonge, J. B.* (English), 53B, Via Margutta, hunting scenes.

Copyists.—*Bottini*, 9, Ripa di Fiume. *Britti*, at the Corsini Gallery. *Casabianca*, Palazzetto Borghese. *Mis*

Church (American), for copies of costumes, 72, Via di S. Nicolo di Tolentino. *Cesaroni*, 68, Via Sistina, gives very faithful reproductions of all pictures, besides original works of considerable merit. *Chatelain*, *Augusto*, 226, Via di Ripetta; also for portraits; he has a good collection of paintings by Canaletti. *Corazza*, Via di Babuino. *Mazzolini*, 121, Palazzo Capranica, Piazza di Monte Citorio, opposite to the Chamber of Deputies, one of the best copyists in Rome, and most to be depended on, for the larger devotional and historical subjects; he has always a large stock of copies on hand, visiting the different Italian galleries during the summer months. *Pagani*, No. 42, Piazza Barberini. (See also at p. [32], § 32).

Picture cleaner and restorer.—*Principe*, 27, Via Laurina, very skilful.

Persons desirous of purchasing copies of any of the *chefs d'œuvre* in the different galleries, will do well to ensure their being painted from the originals, by selecting from those they may see in course of completion on the spot, where they will also get the addresses of the artists.

§ 58. *Table of Moneys, Weights, and Measures, in use at Rome, showing their English Equivalents:*—

The decimal system of moneys in use in France and in other parts of Italy has been introduced into the Roman States, the unit being the *Lira*, equal in value to the French franc; the coins being—in *gold*, of 100, 50, 20, 10, and 5 lire; in *silver*, of 5, 2½, 2, 1, ½, and ¼ lire; and in *bronze*, of 20, 10, 5, 2½, and 1 centimes, or of 4, 2, 1, ½, ¼ *solidi*.

The circulating medium, however, consists almost exclusively at present of notes of the Banca Romana and Banca Nazionale. When compared to the metallic currencies, this paper money is at a considerable discount, which varies with the rate of the foreign exchanges of the day, at present much in favour of the drawer on England.

The average rate of exchange on England has been of late years from 26 to 28 lire for the pound sterling; but this is constantly varying, according to the value of the paper circulation, now the legal currency. All accounts at hotels and shops are paid in bank-notes. Gold Napoleons, Italian and Roman silver, are always at a premium, now of nearly 12 per cent. As to the current rate of the exchanges in England, it will be found in the principal newspapers, as published by the Chamber of Commerce, which will enable the traveller to see that he is not imposed upon.

On leaving Rome, travellers will do well to get rid of all their notes of the *Banca Romana*, which will either be refused altogether at Florence and Naples or taken only at a discount. Small notes of 1 and ½ franc are also passed with difficulty—the best paper money will always be that of the Banca Nazionale.

Measures of Length.

Roman foot =	Eng. in.	11 ⁷ / ₁₆
Metre	39 ³⁷ / ₁₀₀	
Roman palm	8 ³ / ₁₆	
Canna of 8 palms	66 ¹ / ₁₆	
Roman mile	Eng. yds.	1628

The French metre, with its fractions and multiples, has been legally established in Rome. In shops a *canna* is usually reckoned as 2 metres, and distances are reckoned officially in kilometres, although the peasantry still understand nothing but miles.

Measures of Capacity.

Barile of wine	Eng. galls.	12 ¹ / ₁₆
Bocale	Eng. quarts	1 ¹ / ₁₆
Barile of oil	12 ¹ / ₁₆	

The legal measures of capacity in Rome now, as well as in the rest of Italy, are on the French decimal system of litres and hectolitres. The Roman barrel has been consequently enlarged to the exact capacity of 60 litres.

Measure for Land.

The rubbio	Imperial acres	4 ⁵ / ₁₆
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In the same manner, land in the province of Rome is now measured by hectares, instead of *rubbi*, although the latter term is retained in familiar parlance.

Weights.

Roman pound = Eng. avdp. (within a trifling fraction) oz.	12 (11 ²³ / ₁₀₀)
Roman pound used in weighing gold and silver, divided into 12 oz. or 288 denari =	
Eng. Troy grs.	5187
Roman ounce	432 ⁴ / ₁₆
Denaro	18.

The French kilogramme and its fractions have superseded the old Roman weights. When a pound of anything is purchased now, as is still the custom from long habit among the people, the dealer weighs out $\frac{1}{2}$ of a kilo, which is a fraction less than the old Roman pound.

§ 59. CHRONOLOGICAL TABLES.

A. KINGLY PERIOD.

- B.C.
753 Foundation of Rome by Romulus.*
716 Numa Pompilius.
673 Tullus Hostilius.
640 Ancus Martius.
616 Tarquinius Priscus.
578 Servius Tullius.
534 Tarquinius Superbus.

B. REPUBLICAN PERIOD.

- 509 Lucius Junius Brutus and Valerius Publicola, Consuls.
501 Institution of the Dictatorship.
494 Secession of the Plebeians to the Mons Sacer; institution of the Tribunes.
483 First war with Veii, which lasted until B. C. 474.
459 War with the Volscians.
452 Institution of the Decemvirs.
449 Second secession of the Plebeians to the Mons Sacer.
406 Second war with Veii.
396 Veii taken by Camillus.
390 Rome taken by the Gauls.
343 First war with the Samnites.
340 First war with the Latins.
326 Second war with the Samnites, which lasted until 304.
298 Third war with the Samnites, which lasted until 290.
286 Last secession of the Plebeians.
281 Invasion of Italy by Pyrrhus.
264 First Punic War, which lasted until 241.
225 War with the Gauls—ended in 222.
218 Second Punic War—lasted until 201.
215 War with the Macedonians and the Gauls.
191 War with Antiochus; his defeat in 190.
187 War with the Ligurians, until 175.
171 Third war with the Macedonians under Perseus.
149 Third Punic War—lasted until 146.
146 Destruction of Carthage.
143 Numantine War.
113 War with the Cimbri.
111 War with Jugurtha—lasts until 106.
106 Birth of Pompey and of Cicero.
100 Birth of C. Julius Cæsar.

* The year of the foundation of Rome is differently stated by ancient writers; that given by Varro, 753 years before the received commencement of the Christian æra, is generally adopted. Polybius gives 750; Cato, 751; and Fabius Pictor, 747. The first of these dates corresponds to the 4th year of the 6th Olympiad of the Greek chronology.

B.C.

- 90 Social or Marsic War, ends in 88—Sylla Consul.
88 First war with Mithridates—lasts until 84.
86 Death of Caius Marius.
82 Sylla appointed Dictator; dies in 87.
74 Second or Great War with Mithridates—lasts until 63, in the Consulate of Cicero.
65 Catiline's first conspiracy; second in 63; death in 62.
63 Birth of Augustus.
— First Triumvirate (Julius Cæsar, Pompey and Crassus).
59 Julius Cæsar Consul.
58 Cæsar's Campaigns in Gaul—the last in 50.
49 Civil War between Cæsar and Pompey.
49 Julius Cæsar Dictator.
48 Battle of Pharsalia.
44 Assassination of Julius Cæsar, aged 56.
43 Second Triumvirate (Octavian, Antony, and Lepidus); death of Cicero.
42 Battle of Philippi.
31 Battle of Actium.
30 Death of Mark Antony.
27 Octavian proclaimed Emperor, as Augustus, being then Consul for the seventh time with M. Agrippa.

Years of
commencement
of reign.

C. IMPERIAL PERIOD:

- 27 Augustus, Pontifex Maximus in B.C. 12, æt. 36.

A.D.

- 0 Birth of our Saviour, according to the common æra, or more probably 3 years earlier, that of the death of Herod, A.D.C. 750, in the Consulate of Cornelius Lentulus and Valerius Messalinus.
14 Tiberius.
37 Caligula.
41 Claudius.
54 Nero.
69 Galba (Servilius Sulpicius).
69 Otho.
69 Vitellius.
70 Vespasianus (Flavius).
70 Titus (Flavius Vespasianus).
81 Domitianus (Titus).
96 Nerva.
98 Trajanus (Marcus Ulpius).
118 Hadrianus (Trajanus).
138 Antoninus (Titus Ælius).
161 Marcus Aurelius, Antoninus and Lucius Verus.
180 Commodus (L. Ælius Aurelius).
193 Pertinax (P. Helvius).
193 Didius Julianus.
193 Pescennius Niger.
193 Septimius Severus (Lucius).
211 Caracalla (M. Aurelius Antoninus).
217 Macrinus.
218 Elagabalus (Marcus Aurelius).
222 Alexander Severus (M. Aurelius).
235 Maximinus (Pius).
238 Gordianus I. and II.
238 Pupienus (Maximus).
D. Coelius Albinus.
238 Gordianus III.
244 Philipppus.
249 Decius (C. Messius Quintus Trajanus).
Gallus (C. Vibius Trebonianus).

Began
to reign.

- A.D.
252 Volusianus Æmilianus.
263 Valerianus (P. Licinius).
Gallienus (P. Licinius).
261 Gallienus, Macrianus, Valens, Calpurnius
Piso, Aureolus, Odenathus.
268 Claudius (Gothicus).
270 Aurelianus (L. Domitius).
275 Tacitus (M. Claudius).
276 Florianus.
276 Probus (M. Aurelius).
282 Carus (M. Aurelius), Carinus, and Numeri-
anus.
284 Diocletianus (C. Valerius), Maximianus.
305 Constantius (Fl. Valerius).
Galerius.
306 Constantinus (Fl. Valerius) the Great,
Maximinus II., Maxentius, Maximianus.
337 Constantinus II.
Constantius II.
Constans.
360 Julian the Apostate (Flavius Clarus).
363 Jovianus (Flavius).
364 Valentinian I. (Valens).

DIVISION OF THE EMPIRE.

WESTERN.

- 364 Valentinianus and Gratianus.
375 Gratianus and Valentinianus II.
383 Valentinianus II.
395 Honorius.
425 Valentinianus III.
455 Petronius Maximus.
455 Avitus (Flavius Coeciliius).
457 Marjorianus (Julius).
461 Severus (Libius).
467 Anthemius (Procopius).
472 Olybius (Anicius).
473 Glycerius (Flavius).
474 Nepos (Julius).
475 Romulus Augustulus.
Fall of the Western Empire.

EASTERN.

- 364 Valens.
379 Theodosius the Great.
383 Arcadius.
395 Arcadius.
408 Theodosius II.
450 Pulcheria and Marcianus.
457 Leo I. (Flavius).
474 Leo II.
474 Zeno.
491 Anastasius I.
518 Justinus I.
527 Justinian (times of Belisarius and Narses).
565 Justinus II.
578 Tiberius II.
582 Mauritius.
602 Phocas.
610 Heraclius.
641 Heraclius, Constantinus, and Heracleonaz.
641 Constans II.
668 Constantinus II.
685 Justinianus II.
711 Philippus Bardanes.
713 Anastasius II.
718 Theodosius III.
718 Leo II. (Isaurianus).

Began to
reign.

- A.D.
741 Constantinus IV. (Copronymus).
775 Leo IV.
780 Constantinus V.
797 Irene.
802 Nicephorus.*

LIST OF SOME OF THE MOST CELEBRATED MEN IN ROMAN HISTORY. —Historians (H); Poets (P); Generals (G); Orators (O); Statesmen (S).†

Agrippa, Marcus Vipsanius (G)	B.C. 63-12
Ammianus Marcellinus (H)	fl. about A.D. 380
Belisarius (G)	A.D. 505-563
Camillus (G)	B.C. 367
Cassiodorus (H)	A.D. 468
Cato the Censor (S)	B.C. 234-189
Cato of Utica (S)	B.C. 95-46
Catullus (P)	B.C. 87-57
Cicero (O, S)	B.C. 106-43
Claudian (P)	fl. A.D. 380
Diodorus Siculus (H)	fl. A.D. 8
Dion Cassius (H)	A.D. 155-220
Ennius (P)	fl. B.C. 220
Eutropius (H)	fl. A.D. 61
Gellius Aulus (H)	A.D. 117-180
Gracchus Sempronius (S)	fl. about B.C. 163
Gracchus Tiberius (S)	B.C. 154
Hannibal (G)	B.C. 247-163
Horace (P)	B.C. 65-9
Hortensius (O)	B.C. 104-50
Jugurtha (G)	B.C. 104
Julius Caesar (G, H, S)	B.C. 100-44
Juvenal (P)	about A.D. 80
Lepidus, M. Æmilius, Triumvir (S)	fl. B.C. 42
Macer (H)	B.C. 110-66
Mark-Antony (G)	B.C. 83-30
Marius, Caius (G)	B.C. 157-86
Martial (P)	A.D. 43-104
Mithridates the Great (G)	B.C. 131-62
Narses (G)	A.D. 478-567
Ovid (P)	B.C. 43 to A.D. 18
Persius (P)	A.D. 34-62
Plautus (P)	fl. about A.D. 184
Pintarch (H)	fl. about A.D. 85
Pliny the Elder (H, G)	A.D. 23-79
Pliny the Younger	fl. A.D. 88
Pollio, Asinius (H)	B.C. 76 to A.D. 4
Pompey the Great (G, S)	B.C. 106-48
Polybius (H)	B.C. 204-132
Procopius (H)	A.D. 495-565
Propertius (P)	B.C. 52-10
Pyrrhus (G)	B.C. 318-272
Quintilian (H)	A.D. 40-90
Regulus, Atilius (G)	fl. about B.C. 255
Sallust (H)	B.C. 86-34
Scipio Africanus (G)	B.C. 219-185
Scipio Africanus Minor (G)	B.C. 185-129
Scipio Asiaticus (G)	B.C. 190

* The list of Eastern Emperors is not carried beyond the beginning of the 9th cent., on account of the cessation of direct political connection between Constantinople and Rome, at this period.

† When the years of the birth and death of the personage are known with tolerable accuracy they have been inserted, otherwise the period when they flourished.

Seneca (H)	B.C. 61 to A.D. 45	Began to reign.	Country.
Sidonius Apollinaris	A.D. 431-484	A.D.	
Statius (F)	A.D. 61-96	496	St. Anastasius II., Rome.
Stilicho (G)	A.D. 395	498	St. Symmachus, Sardinia.
Suetonius (H)	A.D. 70	514	<i>Laurentius (Antipope)</i> , Rome.
Sulla (G & S)	B.C. 138-78	514	St. Hormisdas, Frosinone.
Tacitus (H)	A.D. 61-113	523	John I., Tuscany.
Terence (F)	B.C. 195	526	St. Felix IV., Benevento.
Tibullus (F)	B.C. 54-13	530	Boniface II., Rome.
Valerius Maximus (H)	A.D. 15	530	<i>Dioscurus (Antipope)</i> , Rome.
Varro, Terentius (H)	B.C. 116-28	532	John II., Rome.
Velleius Paterculus (H)	B.C. 19 to A.D. 13	535	St. Agapetus I., Rome.
Virgil (F)	B.C. 70-19	539	St. Silverius, Frosinone.

BISHOPS AND POPES OF ROME.

Years of their Accession.	Country.
A.D.	
43	St. Peter.
66	St. Linus of Voiterra.
67	St. Clement, Rome.
78	St. Anaclethus, Athens.
100	St. Evaristus, Bethlehem.
109	St. Alexander I., Rome.
119	St. Sixtus I., Rome.
127	St. Telesphorus, Greece.
139	St. Higinus, Athens.
142	St. Pius, Aquileja.
157	St. Anicetus, Syria.
168	St. Soter, Fondi.
177	St. Eleutherius, Nicopolis.
193	St. Victor I., Africa.
202	St. Zephyrinus, Rome.
219	St. Calixtus I., Rome.
223	St. Urban I., Rome.
230	St. Pontianus, Rome.
235	St. Anterus, Greece.
236	St. Fabian, Rome.
251	St. Cornelius, Rome.
252	<i>Novatian (Antipope)</i> , Rome.
252	St. Lucius, Lucca.
253	St. Stephen I., Rome.
257	St. Sixtus II., Athens.
259	St. Dionysius, Greece.
269	St. Felix I., Rome.
275	St. Eutichianus, Tuscany.
283	St. Cains, Salona.
296	St. Marcellinus, Rome.
308	St. Marcellus, Rome.
310	St. Eusebius, Greece.
311	St. Melchades, Africa.
314	St. Sylvester, Rome.
336	St. Mark I., Rome.
337	St. Julius I., Rome.
352	St. Liberius, Rome.
355	<i>Felix II. (Antipope)</i> , Rome.
366	St. Damasus I., Spain.
384	St. Siricius, Rome.
397	St. Anastasius I., Rome.
401	St. Innocent I., Albano.
417	St. Zosimus, Greece.
418	St. Boniface I., Rome.
420	<i>Bulalius (Antipope)</i> , Rome.
422	St. Celestin I., Rome.
432	St. Sixtus III., Rome.
440	St. Leo I. (the Great), Tuscany.
461	St. Hilary, Sardinia.
467	St. Simplicius, Tivoli.
482	St. Felix II. (called III.), Rome.
492	St. Gelasius, Africa.
496	St. Anastasius II., Rome.
498	St. Symmachus, Sardinia.
514	<i>Laurentius (Antipope)</i> , Rome.
514	St. Hormisdas, Frosinone.
523	John I., Tuscany.
526	St. Felix IV., Benevento.
530	Boniface II., Rome.
530	<i>Dioscurus (Antipope)</i> , Rome.
532	John II., Rome.
535	St. Agapetus I., Rome.
539	St. Silverius, Frosinone.
538	Vigilius, Rome.
555	Pelagius I., Rome.
560	St. John III., Rome.
574	St. Benedict I., Rome.
578	St. Pelagius II., Rome.
590	St. Gregory I. (the Great), Rome.
604	Sabinianus, Bieda or Volterra.
607	Boniface III., Rome.
608	Boniface IV., Valera in the Abruzzi.
615	Deodatus I., Rome.
619	Boniface V., Naples.
625	Honorius I., Frosinone.
640	Severinus, Rome.
640	John IV., Zara in Dalmatia.
642	Theodore I., Jerusalem.
649	St. Martin I., Todi.
654	Eugenius I., Rome.
657	Vitalian, Segni.
672	Adeodatus, Rome.
675	Domnus I., Rome.
678	Agatho, Reggio in Calabria, Sicily.
682	St. Leo II., Sicily.
684	Benedict II., Rome.
685	John V., Antioch.
(Pope of Pope Joan.)	
686	<i>Peter (Antipope)</i> , Rome.
686	<i>Theodore (Antipope)</i> , Rome.
687	Conon, Thrace.
686	<i>Paschal (Antipope)</i> .
687	Sergius I., Antioch.
701	John VI., Greece.
705	John VII., Greece.
708	Sisinius, Syria.
708	Constantinus, Syria.
715	Gregory II., Rome.
731	Gregory III., Syria.
741	Zacharias, Sanseverino, Magna Grecia.
752	Stephen II. or III., Rome.
752	Stephen III., Rome.
757	Paul I., Rome.
768	<i>Theophilactus (Antipope)</i> .
768	<i>Constantine II. (Antipope)</i> , Nepl.
769	<i>Philip (Antipope)</i> , Rome.
768	Stephen IV., Reggio.
772	Adrian I. (Colonna), Rome.
795	St. Leo III., Rome.
816	Stephen V., Rome.
817	Paschal I., Rome.
824	Eugenius II., Rome.
825	<i>Zinzinius (Antipope)</i> , Rome.
827	Valentinus, Rome.
827	Gregory IV., Rome.
844	Sergius II., Rome.
845	Leo IV., Rome.
857	St. Benedict III., Rome.
858	<i>Anastasius (Antipope)</i> , Rome.

Began to reign. A.D.	Country.
858	Nicholas I., Rome.
867	Adrian II., Rome.
872	John VIII., Rome.
882	Martin II., Gallese.
884	Adrian III., Rome.
885	Stephen VI., Rome.
891	Formosus, Corsica.
891	<i>Sergius III. (Antipope).</i>
896	Boniface VI., Tuscany.
896	Stephen VII., Rome.
897	Romanus I., Gallese.
897	Theodore II., Rome.
898	John IX., Tivoli.
900	Benedict IV., Rome.
903	Leo V., Ardea.
903	Christopher, Rome.
904	Sergius III., Rome.
911	Anastasius III., Rome.
913	Landonius, Sabina.
913	John X., Ravenna.
923	Leo VI., Rome.
929	Stephen VII., Rome.
931	John XI., Rome.
936	Leo VII., Tusculum.
939	Stephen VIII., Germany.
943	Martin III., Rome.
946	Agapetus II., Rome.
956	John XII. (Octavianus), Tusculum.
964	<i>Leo (Antipope), Rome.</i>
964	<i>Benedict V., Rome.</i>
965	John XIII., Narni.
972	Benedict VI., Rome.
974	Joannes II., Rome.
975	Benedict VII., Rome.
980	<i>Boniface VII. (Francone), Antipope.</i>
983	John XIV., Pavia.
985	John XV., Rome.
996	Gregory V. (Bruno), Saxony.
998	<i>John X VII. (Antipope).</i>
999	Sylvester II. (Gerbert), Auvergne.
1003	John XVI., Rome.
1003	John XVII., Rome.
1009	Sergius IV., Rome.
1021	Benedict VIII., Tusculum.
1024	John XVIII., Tusculum.
1033	Benedict IX., Tusculum.
1044	<i>Sylvester III. (Antipope).</i>
1046	Gregory VI., Rome.
1047	Clement II. (Suidger), Saxony.
1048	Damasus II., Boppa, Bavaria.
1049	St. Leo IX., Bruno, Alsace.
1055	Victor II., Gebhard, Bavarian Tyrol.
1057	Stephen X., Lorraine.
1058	<i>Benedict X. (Antipope), Rome.</i>
1058	Nicholas II. (Gherardus), Burgundy.
1061	Alexander II. (Radagio), Milan.
1061	<i>Honorius II. (Cadalous of Parma), Antipope.</i>
1073	Gregory VII. (Hildebrand, or Aldrobrandeschi), Soana in Tuscany.
1080	<i>Clement II. (Guibert of Ravenna), Antipope.</i>
1086	Victor III. (Epifani), Beneventum.
1088	Urban II., Rheims.
1099	Paschal II., Bieda.
1100	<i>Albert (Antipope), Atella.</i>
1102	<i>Theodoric (Antipope), Rome.</i>
1102	<i>Sylvester III. (Antipope), Rome.</i>
1118	Gelasius II. (Giov. Caetani), Gaeta.

Began to reign. A.D.	Country.
1118	<i>Gregory VIII. (Antipope), Spain.</i>
1119	Calixtus II., Burgundy.
1124	Honorius II., Bologna.
1124	<i>Theobald ("Bocca di Pecore"), Antipope.</i>
1130	Innocent II. (Papareschi), Rome.
1130	<i>Anacletus II. (Antipope).</i>
1138	<i>Victor IV. (Antipope).</i>
1143	Celestin II., Città di Castello.
1144	Lucius II., Bologna.
1145	Eugenius III. (Paganelli), Pisa.
1150	Anastasius IV., Rome.
1154	Adrian IV. (Nicholas Breakspeare), Langley, England.
1159	Alexander III. (Bandinelli), Siena.
1159	<i>Victor IV. (Cardinal Octavian), Antipope.</i>
1164	<i>Paschal III. (Antipope), Cremona.</i>
1169	<i>Calixtus III. (Antipope), Hungary.</i>
1178	<i>Innocent III. (Antipope), Rome.</i>
1181	Lucius III., Lucca.
1185	Urban III. (Crivelli), Milan.
1187	Gregory VIII. (di Morra), Beneventum.
1187	Clement III. (Scolari), Rome.
1191	Celestin III. (Orsini), Rome.
1198	Innocent III. (Conti), Anagni.
1216	Honorius III. (Savelli), Rome.
1227	Gregory IX. (Conti), Anagni.
1241	Celestin IV. (Castiglioni), Milan.
1243	Innocent IV. (Fieschi), Genoa.
1254	Alexander IV. (Conti), Anagni.
1261	Urban IV., Troyes.
1264	Clement IV. (Foucauld), Narbonne.
1271	Gregory X. (Visconti), Piacenza.
1276	Innocent V., Moutiers, Savoy.
1276	Adrian V. (Fieschi), Genoa.
1276	John XIX. or XX. or XXI., Lisbon.
1277	Nicholas III. (Orsini), Rome.
1281	Martin IV., Champagne.
1285	Honorius IV. (Savelli), Rome.
1287	Nicholas IV. (Masci), Ascoli.
1292	Celestin V. (Pietro da Morrone), Molese, Naples.
1294	<i>Boniface VIII. (Benedetto Caetani), Anagni.</i>
1303	Benedict XI. (Boccasini), Treviso.
1305	Clement V. (de Couth), Bordeaux.
1316	John XXII. (Jacques d'Euse), Cahors.
1334	<i>Nicholas V. (Antipope at Rome), Rieti.</i>
1334	Benedict XII. (Jacques Fournier), Foix.
1342	Clement VI. (Pierre Roger de Beaufort), Limoges.
1352	Innocent VI. (Etienne Aubert), Limoges.
1362	Urban V. (Guillaume de Grimoard), Mende.
1370	Gregory XI. (Roger de Beaufort), Limoges.
1378	Urban VI. (Bartolommeo Prignano), Naples.
1387	<i>Clement VII. (Robert of Geneva), Antipope at Avignon.</i>
1389	Boniface IX. (Pietro Tomacelli), Naples.
1394	<i>Benedict XIII. (Pedro de Luna, a Spaniard), Antipope at Avignon.</i>
1404	Innocent VII. (Cosmator de' Millorati), Sulmona.
1406	Gregory XII. (Angelo Correr), Venice.
1409	Alexander V. (Petrus Phylargyus), Candia.
1410	John XXIII. (Baldassare Cossa), Naples.
1417	Martin V. (Oddone Colonna), Rome.
1424	<i>Clement VII. (a Spaniard), Antipope at Avignon.</i>

Reign to reign. A.D.	Country.	Reign to reign. A.D.	Country.
1431 Eugenius IV. (Gabriele Condolmieri), Venice.		1605 Leo XI. (Alessandro Ottaviano de' Medici), Florence.	
1439 Felix V. (<i>Antipope</i>). [End of the Western Schism.]		1605 Paul V. (Camillo Borghese), Rome.	
1447 Nicholas V. (Tommaso Parentucelli, or Tomasso di Sarzana), Sarzana.		1621 Gregory XV. (Alessandro Ludovisi), Bologna.	
1455 Calixtus III. (Alfonso Borgia), Valencia.		1623 Urban VIII. (Matteo Barberini), Florence.	
1458 Pius II. (Eneas Sylvius Piccolomini), Pienza.		1644 Innocent X. (Giov-Battista Pamfili), Rome.	
1464 Paul II. (Pietro Barbo), Venice.		1655 Alexander VII. (Fabio Chigi), Siena.	
1471 Sixtus IV. (Francesco della Rovere), Savona.		1667 Clement IX. (Giulio Rospigliosi), Pistoja.	
1484 Innocent VIII. (Giov-Battista Cibo), Genoa.		1670 Clement X. (Giov-Battista Altieri), Rome.	
1492 Alexander VI. (Roderigo Lenzoli Borgia), Spain.		1676 Innocent XI. (Benedetto Odescalchi), Como.	
1503 Pius III. (Antonio Todeschini Piccolomini), Siena.		1689 Alexander VIII. (Pietro Ottoboni), Venice.	
1503 Julius II. (Giuliano della Rovere), Savona.		1691 Innocent XII. (Antonio Pignatelli), Naples.	
1513 Leo X. (Giovanni de' Medici), Florence.		1700 Clement XI. (Giov. Francesco Albani), Urbino.	
1522 Adrian VI. (Adrian Florent), Utrecht.		1721 Innocent XIII. (Michelangelo Conti), Rome.	
1523 Clement VII. (Giulio de' Medici), Florence.		1724 Benedict XIII. (Pietro Francesco Orsini), Rome.	
1534 Paul III. (Alessandro Farnese), Rome.		1730 Clement XII. (Lorenzo Corsini), Florence.	
1550 Julius III. (Giov. Maria Ciocchi del Monte), Monte San Savino in Tuscany.		1740 Benedict XIV. (Prospero Lambertini), Bologna.	
1555 Marcellus II. (Marcello Cervini), Montepulciano.		1758 Clement XIII. (Carlo Rezzonico), Venice.	
1555 Paul IV. (Giov Pietro Caraffa), Naples.		1769 Clement XIV. (Lorenzo Francesco Ganganelli), Sant' Arcangelo, near Rimini.	
1559 Pius IV. (Giovann-Angelo de' Medici), Milan.		1775 Pius VI. (Angelo Braschi), Cesena.	
1566 St. Pius V. (Michele Ghislieri), near Alexandria.		1800 Pius VII. (Gregorio Barnabe Chiaramonti), Cesena.	
1572 Gregory XIII. (Ugo Buoncompagni), Bologna.		1823 Leo XII. (Annibale della Genga), Spoleto.	
1585 Sixtus V. (Felice Peretti), of Montalto, born at Grottamare, in the March of Ancona.		1829 Pius VIII. (Francesco Xaviere Castiglione), Cingoli.	
1590 Urban VII. (Giov-Battista Castagno), Rome.		1831 Gregory XVI. (Mauro Cappellari), Belluno.	
1590 Gregory XIV. (Nicolo Sfrondati), Cremona.		1846 Pius IX. (Giovanni Maria Mastai-Ferretti), born at Sinigaglia, May 13, 1792; created Cardinal December 23, 1839; elected Pope June 16, 1846. The present Pontiff has already attained the 25th year of his reign.	
1591 Innocent IX. (Giov Antonio Facchinetti), Bologna.		1870 Victor Emmanuel proclaimed King of Italy.	
1592 Clement VIII. (Ippolito Aldobrandini), of a Florentine family, but born at Fano.		1871 The first Legislature of united Italy proclaimed at Rome. Its first sitting in December, 1871.	

§ 60. STRANGER'S DIARY IN ROME.

GALLERIES.

BARBERINI, every day, 1 to 5 o'clock; except Thursday, 2 to 5.

BORGHESE, pictures in the Palace, on Monday, Wednesday, and Friday, from 9 to 3 o'clock; the Casino in the Villa Borghese, containing the sculptures, on Saturday only, 2 to 4.

CAPITOL, every day, 10 to 3 o'clock, on Sunday from 10 to 2.

COLONNA, every day, 12 to 3 o'clock, except Sundays and festivals.

CORSINI, on Mondays, Thursdays, and Saturdays, 9 to 3 o'clock, except Sundays, festivals, and the 1st and

15th of every month, and daily from Palm Sunday until that after Easter.

DORIA, Tuesdays and Fridays, 10 to 2 o'clock; if either of these days is a festival, the gallery is open on the day following.

FARNESE PALACE, on Friday, 11 to 4.

THE FARNESINA PALACE, with Raphael's frescoes, open on 1st and 15th of the month from 8 until mid-day.

LATERAN MUSEUM, every day, 10 to 3 o'clock, except Sundays and festivals.

MONTE DI PIETÀ, only open by special permission of the Director.

ROSPIGLIOSI PALACE CASINO, Wednesdays and Saturdays, 9 to 3 o'clock.

SCIARRA. This gallery is now closed to the public. Several of the best pictures have been transferred to the private apartments of the prince, who only admits visitors bearing a special introduction.

ST. LUCA, every day, 10 to 3 o'clock, except Sundays and festivals.

SPADA PALACE. Of late the Spada Pompey alone shown; the galleries closed.

VATICAN MUSEUM, open from 8 to 11 A.M., and 2 to 3½ P.M., to the bearers of tickets, which visitors will usually find no difficulty in obtaining from their bankers, through diplomatic representatives accredited to the Vatican, or from the booksellers in Piazza di Spagna. They may apply for them personally at the Major Domo's office in the Vatican, which is open from 9 to 12. Applicants are required to put their names on the tickets, which are issued gratis, and have the days on which they are available, and the galleries to which they give admittance, marked on them.

Visitors are introduced by the custodi into the library, a certain number at a time, at the door on the left of the entry to the Chiamonti Museum. The *Scala Regia*, called also Bernini's staircase, is ascended by visitors to the Sixtine Chapel, but the Sala Regia, the Ducal Hall, and the Pauline Chapel are not now shown, except through personal acquaintances in the palace. The sacristy and treasury have not been visible since 1870.

To see the Mosaic manufactory, visitors enter by the court of S. Damasus, with tickets obtainable from Monsignor Teodoli, *Economo* of St. Peter's, at the *Canonica*, or Chapter-house.

Permission to see the paintings of Pinturicchio in the *Camere di Borgia* (Alexander VI.), as also to inspect the principal codexes, manuscripts, &c., in the library, may be obtained from the Vatican librarians (now Mgrs. San Marsano and Martinucci), or from the Prefect of the Sacred Palaces (Cardinal Antonelli). To see the tapestries of Raphael, apply to the head custode, or obtain an order from the Cardinal Prefect. The custode of Raphael's *stanze*

will show the chapels of Nicholas V., of St. Pius V., and of Urban VIII., with the Hall of the Immaculate Conception. Painters, sculptors, and photographers desirous of taking copies or making studies in the Vatican, must address their request for permission to the Pope's Major Domo, now Mgr. Pacca.

The Vatican Archivist lives in the Torre dei Venti. Application must be made to him for a view of the Archives.* The Zecca (mint), adjoining, but not actually forming part of, the Vatican Palace, has become a Government establishment, but the Pontifical director, Fav. F. Guidi, and employés have been retained. It may be visited daily as before.

The armoury is not now shown, but the Vatican gardens may be visited at certain hours by arranging with the gardener, Signor Cesare Balsani; and the Pontifical stables, coach-houses, and equipages, may be seen on application to the head coachman, Signor Gaetano.

KIRCHERIAN MUSEUM at the Collegio Romano which was closed after having been taken possession of by the Junta for the liquidation of ecclesiastical property, is now re-opened to the public under the direction of Signor Rodolfo Lanciani. Admission on payment of 50 centimes three times a week, gratuitous on Sundays.

VILLAS.

ALBANI, Tuesday, 12 to 4 o'clock; permission required from Prince Torlonia, the present owner, or at the Banking-house of Messrs. Spada, Flamini and Co., Bankers, No. 11, Via Condotti.

BORGHESE, the grounds, on Sunday, Tuesday, Thursday, and Saturday, after 12 o'clock; the Museum of Sculpture at the Villa Borghese, only on Saturday, 2 to 4 o'clock.

LUDOVISI, Thursday, 12 to 4 o'clock when the family does not reside there (from May to July); permission to be obtained by addressing a written application to Prince Piombino, Piazza Colonna.

* The learned Father Theiner, who occupied this post for many years, died in August 1874.

MEDICI GARDENS, entrance only to be obtained from the Director of the French Academy, or by seeing the property.

PAMFILI, on Mondays and Fridays.
TORLONIA, outside the Porta Pia, Wednesdays, 1 to 3 o'clock; permission at Prince Torlonia's, Piazza di Venezia.

ORTI FARNESIANI, Excavations on the site of the Palace of the Cæsars, on Sundays and Thursdays, from 12 to 4 in winter, and from 7 to 10 A.M. and 3 to 7 P.M. in summer.

WOLKONSKY'S VILLA, on the Cælian: permission to be obtained at the Russian Embassy.

The *custodi* are in the habit of receiving a gratuity, at the Vatican and private galleries, but not at the

Capitoline galleries, where admission is paid for.

Permissions for the Catacombs—except those of St. Sebastian, which are always open—are obtained at the Cardinal-Vicar's offices, No. 70, Via della Scrofa. Permission to visit the Crypt of St. Peter's may be obtained on application to the Pope through Cardinal Monaco di Lavaletta, or through Mgr. Accoramboni, Palazzo della Cancelleria.

The *Dome* of St. Peter's is open to the public on Thursdays; for *Civilians*, from 8 to 11 A.M., and for the *Military*, from 3 to 5 P.M., and daily, except on Feast days, at the same hours, with a special permission, to be obtained of *Monsignor Teodoli, Economo di San Pietro*.

§ 61. A LIST OF THE PRINCIPAL CHURCH FESTIVALS AND CEREMONIES AT ROME, IN CHRONOLOGICAL ORDER.*

January.

1. Feast of the **CIRCUMCISION**.—High mass in the presence of the Pope and Cardinals at 10 A.M. (p. 130); high mass at the churches of Il Gesu and San Andrea della Valle, the latter followed by a sermon and Te Deum.

6. Feast of the **EPIPHANY**.—High mass at the Sistine Chapel. High mass according to the Greek rite at 11 in the church of St. Anastasius, in the Via di Babuino. Masses in the chapel of the Propaganda according to the Oriental rituals.

17. Feast of **ST. ANTONY THE ABBOT**, in the ch. near Santa Maria Magiore: Benediction of Animals (p. 159).

18. Feast of the **CHAIR OF ST. PETER** (*Cattedra di S. Pietro*).—High mass in the basilica of the Vatican, by the Card. Arch-Priest in the presence of

the Pope. Feast of **Sta. Prisca**, on the Aventine, a ch. seldom open.

20. Feast of **S. FABIANUS** and **S. SEBASTIAN**, at the basilica of the latter on the Via Appia.

21. Feast of **S. AGNES**, at Sant' Agnese, in Piazza Navona, when the subterranean chapel is open (p. 155), and especially at Sant' Agnese fuori le Mura, with the blessing of the Lambs (p. 155).

25. Feast of the **CONVERSION OF ST. PAUL**, at S. Paolo fuori le Mura: display of St. Paul's chains.

February.

1. Feast of **St. Ignotius of Antioch**, in the church of San Clemente, during which the subterranean Basilica is lighted up.

The grandest of the Church Festivals, at Easter, &c., have been suspended, during the Pope's pleasure, since the occupation of Rome by the Government of Italy.

2. Feast of the **PURIFICATION**.—High mass at St. Peter's at 11; before which the Pope distributes the blessed candles (p. 130).

* The visitor will find all the other holidays, Church festivals and ceremonies, noticed in detail in the 'Diario Romano,' an almanac published on authority at the commencement of each year, and in 'L'Année Liturgique à Rome,' par le Chanoine Barbier de Montault. The most remarkable are described in the present volume under the heads of the Churches where they take place.

Many of the other festivals in this and the following month and in April being moveable ones, their exact dates cannot be given, as they depend on that of Easter Sunday. The principal are Ash Wednesday (p. 131) and those during the Holy Week, which are fully noticed in describing the different churches where they are celebrated, pp. 130 to 136, 142, 174, &c. On every Friday in Lent the Pope visits the basilica of the Vatican at 4 o'clock to pray before the tomb of St. Peter, when there is fine music. It is also during Lent that stations are appointed at different churches, which are much resorted to; several of these edifices may then be seen which are seldom open except at very early hours on other occasions. Of these stations the following will be worth noting:—

Ash Wednesday—at S. Sabina, S. Alessio, and S. Maria in Cosmedin.

1st Thurs. in Lent—San Giorgio in Velabro: seldom open on other occasions (p. 177).

2nd Tues. in L.—Sant' Anastasia (p. 156).

2nd Thurs. in L.—San Lorenzo in Panis-Perna, ch. seldom open (p. 181).

2nd Sund. in L.—S. Maria in Domnica (p. 192).

2nd Mond. in L.—S. Clemente (p. 165), and subterranean church lighted up.

2nd Tues. in L.—Sta. Balbina, ch. very seldom open (p. 161).

2nd Wed. in L.—Sta. Cecilia, statue uncovered (p. 163).

2nd Frid. in L.—S. Vitale (p. 216).

3rd Mond. in L.—Santa Francesca Romana, when the ch. and convent of the Tor' de' Specchi is open to the public (p. 175).

3rd Tues. in L.—Santa Pudenziana, near Sta. Maria Maggiore, interesting ch. (p. 207).

3rd Wed. in L.—San Sisto and SS. Nereo ed Achilleo, near the Porta S. Sebastiano (pp. 213 and 199).

3rd Frid. in L.—Santa Susanna, near the Piazza de' Termini (p. 214).

4th Sund. in L.—Santa Croce in Gerusalemme (p. 174).

4th Mond. in L.—I Santi Quattro Incoronati (p. 208).

[Rome.]

4th Frid. in L.—Santa Bibiana, on the Esquiline, ch. very seldom open (p. 162).

4th Sat. in L.—S. Nicolo in Carcere. On this day, at vespers, all the images in churches are veiled over until Good Friday (pp. 41 and 200).

5th Sund. in L., or Passion Sunday.—St. Peter's.

5th Thurs. in L.—S. Apollinare, near the Piazza Navona: exhibition of relics (p. 159).

5th Frid. in L.—San Stefano Rotondo (p. 213).

5th Sat. in L.—San Giovanni a Porta Latina and San Cesareo; churches very seldom open (pp. 178, 165).

6th Sund. in L., or PALM SUNDAY (p. 131).

6th Mond. in L.—San Prassede, near Sta. Maria Maggiore; subterranean ch. open (p. 205).

6th Mond. in L.—Santa Prisca (p. 207).

Feasts and Ceremonies on fixed Dates:—

February.

12. Feast of S. CATHERINE OF SIENA—at SS. Domenico e Sisto: exhibition of her hand and shoulder-blade here and at the neighbouring church of Sta. Caterina (pp. 163, 175).

March.

12. Feast of S. GREGORY THE GREAT—at S. Gregorio al Monte Celio (p. 178).

16. Feast of *San Filippo Neri*—at the chapel in Pal. Massimo, where he resuscitated one of the family (p. 323).

17. Feast of ST. PATRICK—at the ch. of the Irish Franciscan Convent of Sant' Isidoro (p. 180), with a sermon and eulogium of the protector of Ireland; also at the ch. of S. Agata de' Goti (p. 152). High mass in both.

25. Feast of the ANNUNCIATION—high mass in the presence of the Pope at Santa Maria sopra Minerva, &c. (p. 189).

31. Feast of Santa Balbina (p. 161).

April.

21. ANNIVERSARY OF THE FOUNDATION OF ROME, 2628 years ago.

23. Feast of ST. GEORGE—at S.

Giorgio in Velabro, where his skull, standard, &c., are exposed (p. 177).

25. **Feast of ST. MARK THE EVANGELIST.**—Grand procession of the clergy from the ch. behind the Piazza di Venezia to St. Peter's (p. 182).

29. **Feast of ST. PETER MARTYR**—at the ch. of the Minerva. Ladies are allowed to visit the room of St. Catherine of Siena in the Sacristy on this day.

May.

3. **Festival of the INVENTION OF THE HOLY CROSS**—at Santa Croce in Gerusalemme, when a portion of our Saviour's Cross is shown (p. 174).

6. **MARTYRDOM OF ST. JOHN THE EVANGELIST**—in ch. at the Porta Latina (p. 178).

The 2 great moveable feasts in this month are that of—

The **ASCENSION OF OUR LORD**—grand high mass at the Lateran, with the Pope's benediction from the balcony of the basilica; and 14 days later. (p. 139).

The **PENTECOST, Whit Sunday**—when there is high mass at the Sixtine Chapel:

May.

19. **Festival of S. PUDENTIANA**—open rarely, except at an early hour (p. 207).

22. **Feast of SAN FILIPPO NEBI**—high mass in the presence of the Pope and Cardinals in the ch. of Santa Maria in Vallicella (p. 197).

June.

4. **Feast of the CORPUS DOMINI**—high mass in the Sixtine Chapel, after which the Pope carries in procession the Holy Sacrament to the Vatican Basilica.

24. **NATIVITY OF ST. JOHN THE BAPTIST**—high mass in presence of the Pope and Cardinals at the Lateran (p. 139).

29. **Feast of ST. PETER AND ST. PAUL**—high mass by the Pope at St. Peter's (p. 134) at 9 A.M. Exposition of the heads of St. Peter and St. Paul at the Lateran. (p. 139). Illumination of the cupola of St. Peter's, and fireworks on the Monte Gianicolo, in front of the ch. of S. Pietro in Montorio.

August.

1. **Feast at S. PIETRO IN VINCOLI**—when the chains of St. Peter are exhibited (p. 204).

15. **Feast of the ASSUMPTION**—high mass at Santa Maria Maggiore, in the presence of the Pope and Cardinals (p. 142).

25. **Feast of ST. LOUIS**—mass in presence of the College of Cardinals at the ch. of San Luigi de' Francesi (p. 181).

September.

7. **THE NATIVITY OF THE VIRGIN**—high mass at Santa Maria del Popolo, in presence of the Pope and Cardinals.

29. **Feast of ST. MICHAEL THE ARCHANGEL.**

November.

1. **ALL SAINTS**—high mass at the Sixtine Chapel: fine music in the oratory at Sta. Maria in Vallicella, and which is continued on the evening of the feast of Sta. Cecilia and on every Sunday in Advent and Lent until Palm Sunday (p. 197).

2. **ALL SOULS**—high mass at the Sixtine Chapel.

4. **Feast of St. Charles Borromeo**—high mass in presence of the Pope at the ch. of San Carlo in Corso (p. 163).

22. **Festival of SANTA CECILIA**—in the ch. of Sta. Cecilia in Trastevere, when the rich ch. plate is exhibited: fine music at the ch. in the evening (p. 163). On the same day the Catacomb of St. Callixtus, where the body of St. Cecilia was found, is open and lighted up (p. 376).

23. **Feast of ST. CLEMENT**—at the ch. of S. Clemente, when the subterranean basilica is lighted up; the best occasion to see its paintings, &c. (p. 169).

During the 4 Sundays of ADVENT there is a Pontifical mass on each in the Sixtine Chapel, with a sermon. On the 1st the Pope carries the Holy Sacrament in procession to the Capella Paolina; and oratorios in the Oratory attached to the ch. of Sta. Maria in Vallicella in the evenings of the same days (p. 197).

December.

8. Feast of the IMMACULATE CONCEPTION—Pontifical mass in the Sixtine Chapel.

21. Feast of ST. THOMAS THE APOSTLE—the small ch. of S. Tommaso a Cenci is open on this day (p. 310).

24. CHRISTMAS EVE—nocturnal masses at the Sixtine, the Vatican, and other basilicas (pp. 135, 145, &c.). The sacred manger-board is carried on this evening in grand procession to the high altar at Santa Maria Maggiore. Fine music at St. Luigi de' Francesi, at 11 P.M. (p. 181).

25. CHRISTMAS DAY—high mass in St. Peter's by the Pope. For other ceremonies on this day, see pp. 135, 145, &c.

26. Feast of ST. STEPHEN—high mass

at the Sixtine, with a sermon by one of the pupils of the English College (p. 135).

27. Feast of ST. JOHN THE EVANGELIST—mass at the Sixtine Chapel and at the Lateran, when the heads of St. Peter and St. Paul are exhibited (pp. 135, 139).

29. Feast of ST. THOMAS OF CANTERBURY (Becket)—high mass in presence of a section of the College of Cardinals at the chapel of the English College, which can be best seen by strangers on this day (p. 214).

31. Feast of ST. SILVESTER—Te Deum at the ch. of Gesù in the afternoon, in presence of the Pope, Cardinals, and municipality, to render thanks for the blessings received during the year about to end. Fine music (p. 176); also at S. Silvestro in Capite (p. 212).

§ 62. PUBLIC EDIFICES IN ROME AT THE COMMENCEMENT OF 1875.

Royal Palace, the Quirinal, formerly the summer residence of the Popes, where also the conclaves were held.

Ministry of the Interior, Palazzo Braschi, Piazza di Pasquino.

Ministry of Foreign Affairs, Palazzo della Consulta, on the Quirinal.

Ministry of Agriculture and Commerce, Palazzo della Stamperia, Via della Stamperia.

Ministry of Grace, Justice, and Worship, Palazzo di Firenze, Piazza di Firenze.

Ministry of Marine (Admiralty), Convent of S. Agostino.

Ministry of War, Convent of SS. Apostoli, Piazza della Pilotta.

Ministry of Public Works, Convent of S. Silvestro in Capite.

Ministry of Finances, temporarily established in the Convent of La Minerva. The new Treasury, an immense building, 300 yards long, 100 wide, is in course of construction in the Via 20 Settembre (di Porta Pia).

Ministry of Public Instruction, Piazza della Minerva.

Senate House, Palazzo Madama.

Chamber of Deputies, Palazzo di Monte Citorio.

Corte de Conti, Convent of S. Domenico e Sisto (to be removed to the new Treasury).

Head Police-Office, Convent of S. Marcello.

Provincial Treasury, Convent delle Vergini.

Law Courts, Convent of the Chiesa Nuova.

Municipal Offices, Palazzo Senatorio, on the Capitol.

Statistic Office, for births, deaths, marriages, &c., Palazzo Conservatori, on the Capitol.

Prefecture of Rome and its province, Palazzo Valentini, 11, SS. Apostoli.

Council of State, Palazzo Balleani Via Larga.

General Post Office, Piazza Colonna.

General Telegraph Office, 127, Piazza di Monte Citorio.

National Bank, Palazzo Ruspoli, Corso.

Roman Bank, Palazzo Marescotti, Via delle Stimmate.

Exchange, 11, Piazza Aracoeli.

§ 63. HOUSES INHABITED BY ILLUSTRIOUS MEN.

The following are translations of the inscriptions on the commemorative slabs placed by the municipality on the façades of houses distinguished by the birth or residence of celebrated men in Rome.

Via delle Ceste, 28. *Stefano Porcari*, a Roman Patrician, was born and lived in this house. He was put to death on the 9th January 1453, by order of Nicholas V., because, lamenting the slavery of his country, in a period of oppression, he raised the cry of liberty.—S.P.Q.R., 1871.

Via dei Fornari, 211. This was the house consecrated by the residence and death of the divine *Michael Angelo*.—S.P.Q.R., 1872.

Vicolo di S. Giacomo. From this studio sculpture came forth, renewed by the work of *Antonio Canova*.—S.P.Q.R., 1872.

Via Sistina, 64. *Federico Zuccari* built this house, and adorned it with his paintings, for his and his family's residence, and for an academy of the arts of design.—S.P.Q.R., 1872.

Via Macel dei Corvi, 88. The prince of Raphael's pupils, *Giulio Pippi*, called *Giulio Romano*, was born in this little house of his father in the year 1492.—S.P.Q.R., 1872.

Via del Corso, 18. In this house *Wolfgang Goethe* conceived and wrote immortal things. The Commune of Rome placed this in memory of the great guest.

Via della Maschera d'Oro, 20. Prince *Federico Cesi*, a Roman, who, surrounded by malignant persecutions, maintained the ardour of science, was an illustrious investigator of nature,

and founder of the academy of the Lincei, received learned assemblies and his friend Galileo in this palace of his family.—S.P.Q.R., 1872.

Piazza di Spagna, 9. *Vincenzo Monti* dwelt in this house. Here he wrote the Canticle of Basseville. Here was born his Constance, who, married to Giulio Perticaré, by her literary works, was worthy of her husband and father.—S.P.Q.R., 1872.

Via S. Martino, 20. *Domenico Zampieri*, of Bologna, called the *Domenichino*, the glory of painting, took refuge in this house of his, against the implacable war of envy.—S.P.Q.R., 1872.

Piazza Ponte S. Angelo, Palazzo Altoviti. *Enino Quirino Visconti*, a sure interpreter of Greek and Roman antiquities, an example to foreigners of Italian erudition, was born in this house on the 30th of October, 1751.—S.P.Q.R., 1872.

Vicolo Lentari, 35. *Gioacchino Rossini*, residing in this house, produced the ever new harmonies of the 'Barber of Seville'.—S.P.Q.R., 1872.

Via Strozzi. In this villa, formerly belonging to the Strozzi, *Vittorio Alfieri*, between October 1781 and May 1783, put into verse and corrected twelve tragedies and composed 'Merope' and 'Saul'.—S.P.Q.R., 1872.

Via S. Bartolomeo dei Vaccinari. *Cola di Rienzi*, the last of the tribunes, was born near here.—S.P.Q.R., 1872.

Via di Ripetta. Here lived *Angelo Brunetti*, called *Ciceruacchio*, born of honest people in 1800. An active inspirer of liberty into the people, escaping from the slavery of his country, he was slain by foreign weapons, together with his sons Luigi and Lorenzo, on the 10th of August, 1849.—S.P.Q.R., 1872.

Via del Pellegrino, 75 to 77. *Pietro Trapassi*, known to the world as *Metastasio*, was born in this house on the 3rd January 1698.—S.P.Q.R., 1873.

Via del Babuino, 89. *Giuseppe Valadier*, a Roman architect and writer on art, lived in this house, and died in it in 1839.—S.P.Q.R., 1873.

HANDBOOK OF ROME AND ITS ENVIRONS.

LATEST CORRECTIONS AND ADDITIONS.

1877.

Page [vii]. **MODES OF REACHING ROME.**—Since the opening of the Rly. between Genoa and Spezia, the shortest and cheapest route from Paris to Rome is that by Turin, Genoa, and Civita Vecchia, a journey now to be accomplished direct in 38 hours, being 4 or 5 hours less than by Florence, and 35 fr. cheaper by 1st class, 24 fr. by 2nd class.

The distance between Florence and Rome has been reduced by two hours in consequence of the opening, on the 15th November, 1875, of the branch line from Tuoro to Chiusi, which is now the direct route from Florence to the capital, avoiding Perugia and Foligno.

Page [10]. **Hotels.**—The *Europe* has been refurnished, and re-arranged in a style that will make it the most thoroughly comfortable hotel in Rome for British families.

Page [11]. The *Hotel des Iles Britanniques* was closed in the summer of 1876, and the building is now let in suites of furnished apartments.

The *Globe* is now the *Univers*.

Page [13]. In the *Hotel de Russie*, now directed by Signor Mazzeri, with every attention to the comforts of
[Rome.]

his inmates, the price of the *table-d'hôte* dinner has been reduced to 5 fr., and in apartments 8 fr., and the hotel is well warmed with calorifers.

Hotel de Suez is closed.

The *Hotel Belvedere del Pincio* is a new pension in the Via di Porta Pinciana, removed from Via del Babuino. Terms from 8 to 12 fr. a day.

The *Hotel de la Ville* is re-opened by Signor Nainer.

Page [15]. **Restaurateurs.** The newly-opened restaurants of Liccioli, 359, Piazza Colonna; and Cesari, 90, Via di Pietra, are convenient and well supplied. The latter is open all night.

Caffés.—The Caffé di Milano and Caffé di Roma, both on the Piazza San Carlo, in the Corso, and improved, are now the best establishments of the kind in Rome.

Page [17]. **Wine.**—The superior quality of Mr. Strutt's Civita Lavinia wines was confirmed in 1876 by the first gold medal at the Agricultural Exhibition in Rome, the silver medal at the National Wine Fair, and two Centennial Medals at Philadelphia. To be obtained at his residence, 81, Via della Croce; and Mr. Lowe's, 76, Piazza di Spagna, who also receives commissions for exportation.

	ONE HORSE.		TWO HORSES.	
	Day.	Night.	Day.	Night.
A course for one or two persons . .	Lire. Cent. — 80	Lire. Cent. 1 —	Lire. Cent. 1 70	Lire. Cent. 1 90
Do. to or from the Railway Station .	1 —	1 20	1 70	1 90
Do. to the Salara, Maggiore, St. Sebastian, St. Paul, St. John, St. Pancras, and Portese city gates .	1 —	1 20	1 90	2 —
By the hour (for each hour)	1 70	2 20	2 50	3 —
For each fifteen minutes extra . . .	— 45	— 55	— 65	— 75
For an hour outside the Popolo, Pia, Angelica, and Cavalleggeri gates)	2 20	2 70	3 —	3 40
For each fifteen minutes extra . . .	— 55	— 70	— 75	— 75

N.B.—For any distance beyond the walls a bargain should be made. The price of the course is increased by 20 c. by day and 40 c. by night for each passenger beyond two in one-horse carriages, or four in two-horse carriages, but in carriages taken by the hour no extra charge is made. Carpet-bags or small parcels are not charged for; more bulky articles 50 c. each.

Page [23]. *Post Office*.—Since the Postal Union of July, 1875, letters 15 grammes weight, to England and other parts of Europe, are prepaid with 30 centimes. Unstamped or insufficiently stamped letters arriving in Rome are charged double. To the United States, 40 centimes; India, *via* Brindisi, 60 c.; Australia, ditto, 70 c.

Journals weighing 50 gr., to England and Europe, 5 c.; to the U. States, 8 c.; to India, 10 c.; to Australia, 12 c.

Letters to England, France, &c., may be posted at the Central Office (Piazza Colonna) up to 9 A.M. and 9.45 P.M.

Post cards pay half as much as letters.

The Post and Telegraph offices are being transferred to the Piazza di San Silvestro.

Page [24]. *Roman Newspapers*.—The *Diritto* is the official organ of the present (Progressist) Government. The *Bersagliere* is its facetious organ. *Forbes' Tourist's Directory* contains useful local information, and reports the proceedings of the British and American Archaeological Society.

Page [25]. *Medical Men*.—Dr.

Aitken's present address is 52, Via Frattina.

Dr. Steele, 21, Via Condotti, may be consulted during most of the summer as well as the winter months.

Dr. Gould (American) has been succeeded by Dr. John C. McKowen, 54, Piazza di Spagna.

Dr. Taussig, sen., is dead.

Oculist.—Dr. Dantone has removed to 31, 1st floor, Via Due Macelli.

Page [26]. *Dentists*.—Dr. Horne, of New York, is a thoroughly reliable practitioner. 22, Via Bocca di Leone.

Dr. Wasson has left Rome.

Chemists.—At Berretti's Pharmacy, 148, Via Frattina, English prescriptions are carefully made up, and there is an extensive depôt of indiarubber articles, patent and homoeopathic medicines.

Booksellers.—Piale has added to his collection of photographs an assortment of the principal paintings in Rome, taken from the originals in the galleries.

Page [27]. Among the respectable booksellers of Rome, capable of supplying the literary wants of visitors, is

the house of *Loescher & Co.*, 346, Corso (not *Roescher*, which is a misprint).

Page [28].—*Italian Teachers*.—Signor Gordini's present address is, in London, 9, Glasshouse Street, Regent Street; and in Rome, 374, Corso, Palazzo Verospi.

Signor Brocchi is dead.

Page [30]. *Daily Governess*.—Madlle. Hupler's address is 48, Due Macelli.

French Mistress.—Madame Prince, removed to 60, Due Macelli.

Grocer.—Mr. Henry Lowe has succeeded to the business established by his father in 1825 at 76, Piazza di Spagna, with a large store of groceries, wines, and English goods of the best quality and at fair prices, in addition to his banking business and parcels forwarding agency to England and America.

Page [31]. *Tobacco*.—The best qualities of foreign tobacco and cigars are now to be obtained only at 240, Piazza Sciarra.

Page [33]. *Engravers of Cameos*.—Domenico Pascoli, 154 A, Via del Babuino, is very successful in producing cameo portraits from photographs.

Page [34]. *Roman Mosaics*.—The establishment of Francescangeli, 133, Babuino, has been lately taken by C. and E. Tombini, who have enriched it with a fine display of marbles, objects of art, and classical jewellery.

Page [37].—*Episcopal Protestant Service* for the American congregation in Rome, conducted by the Rev. R. I. Nevin, at the new church dedicated to St. Paul, in the Via Nazionale.

Italo-American Methodist Chapel, Piazza Poli, adjoining the Church of the Crociferi.

Page [38]. *Theatres*.—Two new and elegant, but not large, theatres have been opened. The *Rossini*, in the Via di Santa Chiara, and the *Manzoni*,

153, Via Urbana, adapted for comedy and operettas.

Skating Rink.—Via in Lucina, opened to the public in the summer of 1876.

Page [42]. *Population of Rome*.—

In 1873—248,387 inhabitants

" 1874—256,153 "

" 1872—262,428 "

" 1876—264,280 "

In consequence of the great influx of *employés* subsequent to the installation of the Ministry of Finance in the new Government Palace in the Via Venti Settembre, the population of the city in Dec. 1876 was estimated at 275,000.

Page [44]. *Books on Rome*.—The latest and most erudite work is the '*Forma Urbis Romæ*,' by Professor Jordan, fol. Berlin, 1875. To be had at Spithöver's.

The latest work on the Coliseum is that of J. H. Parker, C.B. (J. Parker, 1876), which contains a vast amount of historical and technical research, and a useful comparison of the Flavian Amphitheatre with those of Verona, Capua, Pozzuoli, and others; but the author's opinions, based upon the different styles of construction, that the Coliseum was commenced at an epoch much earlier than that of the Flavian emperors, and only continued by them, and completed by succeeding emperors, has already excited controversy in archæological circles.

Page [49]. *Sculptors*.—Luigi Guglielmi, 155, Babuino.

Mr. Handley has removed his studio to 62, Via Margutta.

Signor Monteverde's is in the new quarter, Piazza dell' Indipendenza.

The casts of the principal works of the late celebrated sculptor Tenerani are now collected in a gallery in the Via Nazionale, No. 359, where they may be seen every Wednesday from 1 to 4 P.M.

Miss Foley has left Rome.

Page [50]. Mr. Story's studio is now in the Piazza dell' Indipendenza.

Mr. Simonds has left Rome.

Signor Giovita Lombardi, celebrated for his sculpture of animals and decoration, is dead.

Page [51]. *Painters*.—Mr. K. Halswelle's studio is now in the Via Sistina, No. 75 D.

Page [52]. Signor Scifoni has removed to 53 B, Via Margutta; and R. Müller to 118, Via Sistina.

Page [58]. *Stranger's Diary*.—By a decree of the Minister of Public Instruction, visitors to the enclosed ruins of Rome and the Government galleries and museums are charged 1 *lira* each for admission. As yet this rule applies only to the Palatine, *Baths of Caracalla and Titus*, and *Kircherian Museum*.

Page [61].

Corrected list of Lenten Stations:

For 2nd Tues. in Lent, read 1st.

" 2nd Wed.	"	" 3rd.
" 2nd Frid.	"	" 3rd.
" 3rd Wed.	"	" 4th.
" 3rd Frid.	"	" 4th Sat.
" 4th Frid.	"	" 5th.
" 4th Sat.	"	" 5th.
" 5th Thurs.	"	" 6th.
" 5th Frid.	"	" 6th.
" 5th Sat.	"	" 6th.
" 6th Mon.	"	" 6th Tu.

(for St. Prisca).

The festival of Santa Francesca Romana is on the 9th March, and that of St. Catherine of Siena on the 30th April.

Page [64]. *HOUSES INHABITED BY ILLUSTRIOUS MEN*.—The Municipality has placed commemorative slabs to record, on the northern façade of the Palazzo dei Senatori, the names of the Romans who lost their lives for the cause of Italian independence, since 1848.

Via della Muratte, 78.—*Gaetano Donizetti*, of Bergamo, resided in this house, and composed here the *Furioso* and *Torquato Tasso*.

S. P. Q. R. 1876.

Page 5. *Servian Walls*.—In November, 1875, another portion of the Servian walls of Rome was discovered under the Antonelli Palace on the Quirinal, during the excavations for the new Via Nazionale, at its intersection with the Via del Quirinale, opposite the Church of Santa Caterina da Siena. This fragment is the most important yet found, as it contains one of the Servian gates, probably the Porta Fontinalis, which, constructed of massive blocks of *tufa*, is in a nearly perfect state of preservation, having been enclosed by and partly buried under buildings apparently belonging to the end of the 1st century, since which epoch this ancient gate was evidently disused. Its situation corresponds exactly with the indications of the Porta Fontinalis (so named from the adjoining sacred fountains) as given by Varro and Livy.

The excavations in 1876 for the removal of the Monte della Guistizia, and the levelling of the soil between the Railway Station and the Palace of Finances, have revealed in several places the existence of a second wall within and parallel to the Servian wall, from which it was separated by a space varying in width from 7 to 12 metres. This wall, formed of peperino blocks much smaller than the *tufa* masses of the external one, is conjectured to have supported the inner side of the Servian *agger*. Most of these interesting specimens are still visible, but they are rapidly disappearing to make room for new buildings, like that of the Custom-house now in course of construction opposite the north-east angle of the Railway Station.

Page 28. *Palace of the Cæsars*.—Open every day from 9 to 4. Admission 1 *lira*. Visitors must be accompanied by a guide, who is forbidden to receive any fee. Free admittance on Sunday.

Page 38. *Temple of Antoninus and Faustina*.—The excavations in 1876 revealed the pavement of the Via Sacra, at a depth of about 20 feet, immediately in front of the temple,

and the steps with a central *podium*, as well as the entire height of the *cipollino* marble columns, measuring, 46 feet.

At the western corner of the portico, remnants of the vestibule and mosaic pavement, apparently of a private house of the 5th or 6th centy., may be observed, founded on the ancient polygons of the *Via Sacra*.

Page 47. *Pantheon*.—In Sept., 1875, important remains of *thermæ*, adjoining the western side of the Pantheon, were discovered in lowering the level of the *Salita de' Crescenzi*.

These excavations also brought to light three architectural fragments of marble, two belonging to the Pantheon, and the third to some neighbouring temple, probably that of Isis and Serapis in the *Campus Martius*. They are now placed in the portico—the two first on each side of the door—of the Pantheon. That on the side towards *Via della Minerva* represents a festoon between two candelabra, and is so much superior in execution to the similar subject on the other side of the door, that it leads to the supposition that the first belonged to the primitive building of Agrippa, and the other to a restoration in the time of Adrian or Septimius Severus. These two slabs belonged to the series of eight similar ones which originally decorated the upper intercolumnar spaces in the centre of the *pronaos*, and several of which being missing when the portico was restored by Popes Urban VIII. and Alexander VII., were replaced by stucco ornaments, in which the emblems of Christianity were substituted for those of Paganism.

The third marble fragment, placed on the pavement before the niche on the l. hand of the Pantheon door, consists of an architrave of the Corinthian order, with 3 rows of ornament, and a frieze representing lions drinking out of vases, the groups being separated by trees. The same subject appears on each side of the entablature, which in front shows a caduceus between two hawks crowned

with a solar and lunar disc. This reference to the Egyptian divinity *Anubis* leads to the conclusion that the fragment in question belonged to the *dromos* of the Iseum of *Campus Martius*, restored by several emperors, including Alexander Severus, to whose period the style of art seems to belong.

Page 59. *Coliseum*.—The excavations were suspended in May, 1875, by order of Commendatore Fiorelli, Director-General of Antiquities. Owing to the subsequent accumulation of water, visitors cannot penetrate to the lower level. In order to remedy this inconvenience, it is proposed to re-open the ancient cloaca, which served as a main-drain to the amphitheatre.

This gigantic undertaking has been commenced, the cutting being completed at the end of 1876 from the ch. of Santa Anastasia to the south-eastern angle of the Palatine, at an enormous depth, without any interesting archæological discoveries.

Page 73. *Baths of Constantine*.—In cutting through the Aldobrandini Villa, in 1876, for the prolongation of the *Via Nazionale* from the *Via dei Serpenti* to the Church of St. Caterina di Siena, the remains of many ancient edifices were excavated, comprising a considerable tract of the curvilinear circuit wall of Constantine's *thermæ*, built over part of a more ancient edifice, conjectured to have been the *Decem Tabernæ* of the VIth region. Part of these ruins are still visible.

Page 90. *Tombs on the Via Latina*.—In the spring of 1875, between these tombs and the Torre del Fiscale, excavations, made by Sig. A. Silvestrelli, revealed several tombs, sarcophagi, and inscriptions.

Page 93. *Columbaria*.—In Sept., 1875, some other columbaria were discovered in the *Vigna Belardi*, near the so-called Temple of Minerva Medica. One of these, apparently of

the 2nd centy., is peculiarly interesting on account of its containing a well-preserved painted frieze, with figures about 10 inches high, representing subjects illustrative of the early history of Rome, such as Mars and Rhea Sylvia, Faustulus and his flock, Romulus and Remus in the basket received by Tiber, the construction of the walls of Rome, combat of the Horatii and Curiatii, &c. This unique columbarium is situated on the line of the future Via del Principe Eugenio, and is shown to visitors. On the completion of the street the paintings will be preserved on the spot, under the care of the Archæological Commission.

Page 108. *Fountains*.—Fountain of the Acqua Marcia, opposite the Rly. Stat. It occupies the centre of the public garden on the Piazza di Termini, and its abundant jet of water was inaugurated by Pius IX. in person, in September, 1870, a few days before the entry of the Italian troops into Rome.

Page 138. *Tribune and mosaic vault in the Lateran Basilica*.—This part of the church was taken down in 1876, by order of Pius IX., in order to give greater length to the apse, and more security to the vault, which was represented to be in a dangerous condition.

The remains of a private Roman residence, probably that of Plautius Lateranus, were found in digging for the foundations of the new tribune, the reconstruction of which, with the replacement of the ancient mosaic on the vault, have been entrusted to the superintendence of Count Vespignani.

Page 204. *Church of St. Pietro in Vincoli*.—The works going on under the apse are for the construction of a new Confessional, for inauguration on the 3rd June, 1877, in honour of the fiftieth anniversary of Pius IX.'s episcopal consecration in this church. In August, 1876, a marble sarcophagus was excavated in this spot with altirilievi representing the raising of

Lazarus; the miracle of the loaves and fishes; Jesus and the woman of Samaria; Jesus, St. Peter, and the cock; Jesus giving the keys to St. Peter. Inside are seven compartments containing a few ashes. Two leaden tablets, one found in the sarcophagus, and the other near, in the remnants of a Roman bath, record the translation from Judæa to Rome of the mortal remains of the seven Macbean brothers. The style of the inscriptions is of the sixteenth century.

Page 222, *note*. Much improved *English Catalogues* of the Antiquities and Sculptures of the Vatican Museum have been prepared by Professor Massi, the Keeper, 1877: 'Description of the Vatican Museum,' from which British and American travellers may derive useful information; also in French.

Page 257. *Vatican Picture Gallery*.—In 1876 Pius IX. further enriched this collection by presenting a fine picture by Murillo, representing the 'Martyrdom of St. Peter of Arbus.' The saint appears tranquilly engaged in his nocturnal prayers while his assassins are seen invading the chapel in which he is kneeling.

Page 263. *VATICAN LIBRARY*.—Comendatore G. B. de Rossi has been entrusted with the task of classifying and making a catalogue of the manuscripts.

Page 275. The Plan (*see* page 9) of the PALAZZO DEI CONSERVATORI comprises the new suite of rooms, designed by Vespignani, and opened in December, 1875, for the exhibition of all the objects of art and antiquity found since 1870 in the localities subject to the Municipality of Rome. They consist in a gallery of bronzes, *nummotheca*, *glyptotheca*, rotunda for sculpture, gallery for bas-reliefs and paintings, and a garden for fountains, sarcophagi, &c. The newly-discovered statues, &c., mentioned in the description of the Capitoline Museum, will therefore be found trans-

ferred to this department, of which complete catalogues may be had at the entrance.

Page 279. **GALLERY OF BRONZES: Second Room.**—On each side of the room are large screens, containing utensils in bronze and iron. *Observe* a bronze torch found in the barracks of the VIIth cohort of firemen, in Trastevere (Monte de' Fiori). A camp-stool of iron with bronze feet and fragments of the seat made of cord network. Several lamps of bronze inlaid with silver. Horses' bits. A candelabrum, and lamp ornamented with the statuette of a *pocillator*. Another candelabrum, supported by a *Hermaphrodite*, &c.

Third Room.—In addition to the objects mentioned in the note, observe those subsequently placed, found, in 1875, near St. Eusebio, consisting of pre-historical implements, flint arrow-heads, rough pottery, *fusarole*, *fibulæ*, &c.

CAPITOLINE PICTURE GALLERY: First Room.—The frescoes of Apollo and the Muses, of the School of Raphael, removed from the Magliana Palace, have been placed in this hall, as will also be those attributed to Annibal Carracci in the Rospigliosi Casino, on the Quirinal, demolished for the construction of the Via Nazionale.

Page 280. **Second Room.**—In Aug., 1875, these two halls were connected with three smaller rooms, into which Vanvitelli's views and other small pictures have been placed. No particular mention of these is required, as the subject and author's name will be found under each picture.

Page 331. **Kircherian Museum.**—In the vast building containing this valuable collection, there is also a Pedagogical Museum, in three large halls, with a Pedagogical library and reading-room. Entering the Collegio Romano by the door immediately opposite the *Via dell' Umiltà*, the first floor, or *mezzanino*, is occupied, on the right, by the library, halls, and offices of the *Geographical*

Society; and on the left, by an extensive theological library collected from the various monastic libraries in Rome. On the floor above is the new *Vittorio Emanuele* library, and on the third floor, the great library formerly belonging to the Collegio Romano, consisting of about 65,000 volumes, comprising many rare and valuable works, and 2000 volumes of miscellanies. The *Vittorio Emanuele* and *Casanatense* libraries are now connected by a bridge over the intervening street. It is on this floor that the *Kircherian Museum* is arranged in an arched gallery, looking on the back of the Simonetti Palace. Considerable additions have been made to it, such as, towards the church of the Caravita, the *Museo Italic*, and towards the Doria Palace, the *Museo Lapidario*, or gallery of inscriptions, classified as those of *prætoriani*, *urbani*, *vigiles*, the *annonariæ*, *frumentariæ*, sepulchral, &c.

In another gallery, facing the *Via del Caravita*, is the *Museo Pre-istorico*, under the direction of Professor Pigarini, but not yet complete. On the upper floor will be arranged the *Museo Artistico Industriale*, which has hitherto occupied part of the Convent of St. Lorenzo in Lucina.

From the long terrace above, a splendid panorama of Rome may be enjoyed.

Page 337. **Accademia dei Lincei.**—This Academy became extinct in 1651, but was re-established in 1847 by Pius IX. as the *Accademia Pontificia dei nuovi Lincei*. In February, 1875, it was reformed under its original title, under the presidency of Signor Quintino Sella, and a section of the moral, historical, and philological sciences added to the sole previously existing section of physico-mathematical and natural sciences. Bunsen, Struve, Darwin, and other literary celebrities, have been aggregated since the reform of the Academy, whose acts for the present year, just published, form a large 8vo. vol. of 900 pages.

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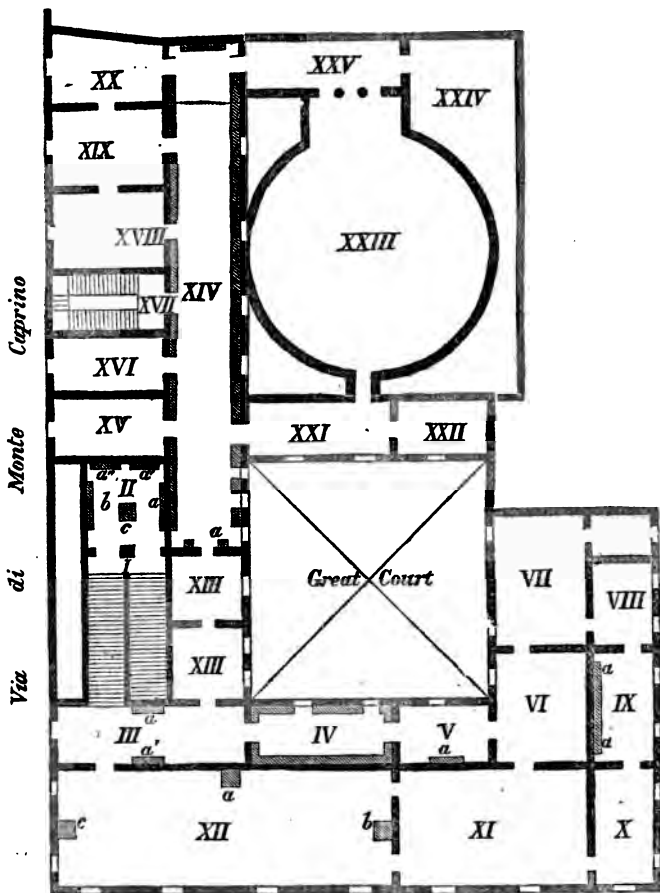
PLAN OF THE PALAZZO DEI CONSERVATORI.

-
- I. Stairs.
- II. Landing-place; (*a*, *a'*, *a''*) reliefs of M. Aurelius; (*b*) relief of Claudius; (*c*) bust of Hadrian.
- III. Corridor; (*a*) relief of Faustina; (*a'*) relief of M. Aurelius.
- IV. Ante-room to the Syndic's state apartments.
- V. to XII. Halls of the Conservatori, now the Syndic's reception-rooms, distributed as follows:
- V. Old Chapel; (*a*) fresco of Pinturicchio.
- VI. Hall of Daniel da Volterra.
- VII. Hall of the Throne.
- VIII. Hall of Audience.
- IX. Hall of the Fasti (*a*, *a*).
- X. Hall formerly of the Wolf.
- XI. Sala de' Capitani.
- XII. Grand Hall; (*a*) statues of Leo X.; (*b*) Urban VIII.; and (*c*) Innocent X.
- XIII. Halls of the modern Fasti.
- XIV. Protomotheca; (*a*) bust of Pius VII.
- XV. Entrance from M. Caprino (closed).
- XVI. Store-room of Archaeological Committee.
- XVII. Stairs to the Pinacotheca.
- XVIII. Museum of Italo-Greek Pottery (previously in Hall IV).
- XIX. Hall of Bronzes existing in the Capitoline Museum previous to September, 1870.
- XX. to XXV. Halls containing the works of art discovered in and near Rome since 1870, distributed as follows:
- XX. Collection of Pottery found on the Esquiline since 1870.
- XXI. Hall of Bronzes. *Observe* a sacred chariot ornamented with bronze reliefs; the bisellium (described at p. 279); a *lectica* of bronze, inlaid with silver, &c.
- XXII. Cabinet of Gems and Coins.
- XXIII. Circular Hall, containing the works of sculpture discovered since 1870, some of which are described at pp. 289 and 290, as placed in the Saloon and Hall of the Emperors in the Capitoline Museum. *Observe* an elegant marble fountain, of fine preservation, found, in May, 1875, in the gardens of Mæcenæ, on the Esquiline. It is in the form of a *rhÿton*, or drinking-horn, finishing below in the figure of a *Chimæra*. Three Bacchantes and a vase, in bas relief, adorn the upper part of the horn, while the lower part rests upon the large leaves of a water-plant. The name of the Athenian artist, Pontius, is sculptured on the base.
- XXIV. Garden, with fountains, sarcophagi, &c. (Massive substructions and portion of a colossal marble column may be observed here. They were discovered in November, 1875, and are supposed to have belonged to the Temple of Jupiter Capitolinus.)
- XXV. Gallery of bas-reliefs, frescoes, and mosaics.
-

PLAN OF THE PALAZZO DEI CONSERVATORI.

FIRST FLOOR.

(WITH THE NEW HALLS.)



Piazza del Campidoglio

During the year 1876 the following valuable and interesting additions were made to the collections in the Palazzo dei Conservatori.

large Cantharus, a copy from a Greek work, with reliefs representing the Hours, and other figures.

A fountain, in the Greek style, found in the Gardens of Maecenas.

Hall of Sculpture (XXIII). — A

Another fountain, found on the same spot, with serpents twining on the rim.

A statue, which seems to be a copy of the so-called "Genius of the Vatican," found at Centocelle.

Torso of a beautiful statue of Mars, found in the Aldobrandini Villa.

Two exquisite statuettes of Venus (placed under glass), found in the *Horti Lamiani*.

Several busts and fragments.

Picture Gallery (First Room).—The celebrated frescoes from the Rospigliosi summer-house, which has been taken down to make room for the Via Nazionale.

Cabinet of Coins (XXII.).—The bequest of the Roman architect Stanzani, long resident in Russia, to his native city, has been arranged here, consisting of 4000 gold and silver coins, of different categories.

Gallery of Terracottas (XX.).—A curious shaft or staircase for descending into an ancient tomb, probably of the 6th centy. of Rome, formed of terracotta cylinders, with holes for the feet of persons going down or up. On the cover is the *graffito* EGO C. ANTONIOS. It was found in the Esquiline Necropolis.

Gallery of Frescoes, Mosaics, &c. (XXV.).—Two mosaic slabs, 59 centimetres square; one representing Spring or May (MAIVS), and the other a priest in a white robe presenting a gold sta-

tuette to a naked hero, sitting. These were found in the Gardens of Mæcenas, turned upside down to cover a drain.

Vestibule.—An altar of peperino stone and archaic style has been placed here. It was found in Feb., 1876, on the line of the Servian agger between the baths of Diocletian and the Piazza del Macao, and is remarkable for being dedicated to a divinity hitherto unknown in ancient epigraphy, viz., *Verminus*, probably invoked against the harmful action of worms, as infesting either individuals or vegetation. The form of the letters in the dedicatory inscription assigns the date of this curious monument to the 7th centy. of Rome.

The Statue of Charles of Anjou has been removed to the vestibule of the Palazzo dei Conservatori, and the statues of the Popes, previously in the Senatorial Hall, and the hall of the Horatii and Curiatii, have been placed in the Aracœli Church.

The valuable artistical library presented by Professor Antonio Sarti to the city of Rome, is now in course of arrangement, and will eventually be open to the public.

Page 344. *Climate*.—In rectification of the average annual rainfall in Rome, as mentioned in the note, it must be stated that at the Collegio Romano Observatory it is registered as 29½ in.

Page 433. ALBANO.—Since July, 1875, the following Carriage Tariff has been authorized by the municipal authorities:—

	Railway Station.	Ariccia.	Genzano.	Castel Gandolfo.	Marino.
	Lire. c.	Lire. c.	Lire. c.	Lire. c.	Lire. c.
To or from the Station:					
1 place in the omnibus ..	1 00	..	..	..	..
Pair-horse carriage, to go and return, staying 1 hour ..	10 00	4 00	7 50	5 00	7 50
Ditto, to go only	7 50	3 00	7 50	4 00	7 50
Single-horse do., to go and return, staying there 1 hour	6 00	2 00	4 00	2 50	4 00
Ditto, to go only	5 00	1 50	4 00	2 00	4 00

Six places in 2-horse carriages, three places in 1-horse carriages. 

Omnibuses leave Albano for the station at 4:45 A.M. and 4:30 P.M. to meet the trains going to Rome. Travellers leaving Rome by the 5:25 A.M., 9:30 A.M. and 4:13 P.M. trains will find omnibuses at the station ready to convey them to Albano.

Page 437. *Civita Lavinia*.—The ancient sarcophagus, mentioned (col. 2, line 33) as a fountain, has been replaced by a white marble reservoir, and removed to the *Casa Communale*, or town hall, where also some other interesting objects of antiquity may be seen.

Page 440. *Castle at Nemi*.—This fine old feudal residence is now well worth a visit, having been rearranged with many objects of ancient art and inscriptions belonging to the vicinity, as well as trophies of mediæval arms and souvenirs of baronial grandeur. Visitors are courteously admitted by Prince Orsini's *guardaroba*, who will accept a small fee.

Page 442. *Palestrina*.—As there is now an excellent carriage-road from Frascati to Palestrina by Monte Porzio and Monte Compatri (completed in 1876), a distance of about 12 miles, it is practicable to visit Palestrina and return to Rome in the same day, by taking the early train to Frascati, proceeding thence by carriage to Palestrina and back to Frascati in time for the last train to Rome.

The route indicated in the text by first train to *Valletri* (for which read *Valmontone*), has, of course, ceased to offer any advantage.

Page 443. *Palestrina*. Fair accommodation may be had at the widow Pastina's, known also as Bernardini's, up the steps ascending from the Piazza. The house is cleanly kept.

Page 448. *Olevano*. A new *Inn*, the Albergo di Roma, has been opened here by Sogni. It is below the village, commands a fine view, and is accessible to carriages. The house is in good condition, and the rooms comfortable. In Casa Baldi, which is much higher up (1750 feet above the level of the Corso in Rome), visitors in November, 1875, were well treated for 5 fr. apiece, comprising supper, beds, and breakfast.

Page 449. The carriage-road from Olevano to Subiaco, after mounting to the summit of Olevano, continues ascending nearly to Civitella, which it leaves on the left, and then reaches by a long descent the lake, above which Rojate is seen to the right. The road then traverses a pass into the valley of Affile, which is seen on a hill also to the right, and by another ascent, at the top of which a road turns off to Affile, gains the shoulder of Monte Carpineto, the hill forming the left bank of the Anio, whence a short descent leads to the Ponte S. Mauro. The views obtained along this drive are extremely fine.

Page 468. *Bracciano*.—(*Inns*. The Albergo Piva is closed. The *Nazionale*, although very indifferent, is now the best.

SECTION I.

DESCRIPTION OF ROME.

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§ 1. GENERAL TOPOGRAPHY.

ROME is situated nearly in the centre of the Campagna, that undulating tract of the old Latin and Etruscan territory, which lies between the Sabine Apennines, the Ciminian range of volcanic hills, and the Tyrrhenian Sea. Its geographical position, at the Observatory of the Collegio Romano, is lat. $41^{\circ} 53' 52''$ N., long. $12^{\circ} 28' 40''$ E. of Greenwich; and its height above the sea on the mean level of the Tiber under the Ælian Bridge, 20 ft. It is 13 geog. m. distant in a straight line from the nearest point of the sea-coast. The modern city is built in the plain which lies on each bank of the Tiber, and on the slopes of the 7 hills which formed

[Rome.]

such well-known features in the topography of ancient Rome. The height of these hills, within the circuit of the present walls, varies from 120 to 180 ft. above the river. On the Cælian the pavement of St. John Lateran is 161 ft. of barometrical altitude. On the Esquiline that of S. Maria Maggiore, 188 ft. On the Quirinal, at the base of the colossal statues, 185 ft.

The Tiber divides the city into 2 unequal portions, traversing it from N. to S. in a winding course of about 3 miles. On the l. bank, the Pincian, Quirinal, Viminal, and Capitoline hills form a kind of amphitheatre, encircling the irregular flat of the ancient Campus Martius. This area includes the principal portion of the modern city, the

seat of trade, and contains the great bulk of the population. It is traversed by the Corso, the main street of Rome, about 1 m. in length, extending from the Porta del Popolo on the N., and terminating on the S. in the Piazza di Venezia, at the northern foot of the Capitoline hill. To the S. and E. of this district are the Palatine, the Aventine, the Esquiline, and the Cælian hills, which, though included within the walls, were until lately comparatively uninhabited. Their surface was, and is still partially covered with villas, gardens, and vineyards; but as was said in the Introduction, the new quarters of the town are rapidly spreading over this once deserted part, especially in the plateau from which the Quirinal, Viminal, and Esquiline hills advance like promontories on the plain. The Corso, which, in its N. portion, follows the line of the ancient Via Flaminia, and nearer the Capitol of the Via Lata, divides the principal district of modern Rome into 2 parts; that on the E. is built upon the slopes and at the base of the Pincian and the Quirinal, and on part of the above-mentioned plateau. This is the quarter where foreign visitors chiefly reside; it contains the best streets and the most modern houses, and is one of the healthiest parts of the city. The higher portion of it is intersected by 2 long streets: one, the Via di Porta Pia (20 Settembre), nearly 1 m. in length, leads from the gate of that name, at the N.E. angle of the city, to the Quirinal Palace; the other in a straight line from the Trinità de Monti, on the Pincian, to the Basilicas of Santa Maria Maggiore and of Santa Croce, crossing successively the Quirinal, Viminal, and Esquiline hills, and the intervening valleys. A new boulevard, the Via Nazionale, is partially constructed on this side of the town. Starting from the Pantheon, and crossing the Piazza di Sciarra, it will ascend gently the slope of the Quirinal at the foot of the Colonna Gardens, and after crossing the Villa Aldobrandini will run parallel to the Strada di Porta Pia, ending at the hemicycle in front of the Baths of Diocletian.

On the rt. bank of the Tiber lies the narrow flat which contains the districts of the Borgo and Trastevere. It is bounded on the W. by a ridge of hills about $1\frac{1}{2}$ m. in length from N. to S. The principal eminences of this ridge within the walls are the Vatican and the Janiculum, which preserve nearly unaltered their ancient names. Beyond the walls the picturesque Monte Mario, with its villas and cypress plantations, may be considered the continuation of this elevated ridge on the N., and the hill of Monte Verde and Monte delle Piche, beyond the Porta Portese on the S. The Trastevere and the Borgo are united by the street of the Lungara, built by Sixtus V. in the level space between the Tiber and the declivity of the Janiculum.

§ 2. DIVISION OF ROME INTO QUARTERS OR RIONI.

The Rome of the middle ages, which rose from the ruins of the ancient city, had nearly disappeared at the beginning of the 16th century; and scarcely any part of the present city is older than the time of Sixtus V., who first began to rebuild it in the form in which we now see it. It is divided into 14 *Rioni* or quarters, a name derived from the ancient *Regiones*; 12 of which are on the l., and 2 on the rt. bank of the Tiber. They are irregular in their boundaries and outline, having been defined more in accordance with the modern population than with the natural configuration of the ground; they are consequently very numerous in the modern city, which comprises 11 within its circuit, while the more extensive area of the ancient has only 8. From this it will be seen that they have no correspondence, although agreeing in number, with the Regions into which Rome was divided in the time of Augustus. In the middle ages the *Rioni* had their councils, their captains, and their trained bands; but though they still retain their banners, and carry them in the great processions, their municipal jurisdiction has come to an end. As regards the police administration, each of the "*Rioni*" has still an *ufficio di*

publica Sicurrezza, or police station; but as regards the municipal administration, the 14 *Rioni* have been divided lately into 5 *Regioni*. The first *regione*, *Campidoglio* (office, Monte Caprino, on the Capitol) comprises the *Rioni Monti*, *Campitelli*, and the *Campagna*. Pop. 61,585. The second, *Pantheon* (office, 98, Via dell' Archetto), comprises the *Rioni Trevi*, *Signa*, *S. Eustachio*, *Parione*. Pop. 45,712. The third, *Campo Marzio* (office, 115, Ripetta), the *Rioni Colonna* and *Campo Marzio*. Pop. 39,623. The fourth, *Adriana* (office, 48, Banco di S. Spirito), the *Rioni Ponte*, *Regola*, *Borgo*. Pop. 54,060. The last, *Tiberina* (office, 86, Lungaretta), the *Rioni S. Angelo*, *Ripa*, *Transtevere*. Pop. 43,504.

A rapid survey of these 14 districts will enable us to pass in review the localities of many interesting objects. 1. The *Rione Campo Marzo* commences at the Porto del Popolo, embracing all the northern angle of the city from the Pincian to the river behind the little Piazza Nicosia. About a third of the Corso, at its northern end, lies within it. On the E. of the Corso it includes the public gardens on the Pincian, the Villa Medici, the Trinità de' Monti, the Piazza Mignanelli, Piazza di Spagna, the Via del Babuino, and the Piazza del Popolo. Between the Corso and the river it contains the mausoleum of Augustus, the Hospital of S. Giacomo and Ch. of S. Carlo, the quay called the Porto di Ripetta and the street of the same name, the Borghese, Fiano (under which some fine architectural fragments, probably of the Augustan age, have been discovered), and the Ruspoli palaces.

2. The *Rione Colonna* extends along the depression between the Pincian and the Quirinal, from the city walls on the N.E. nearly to the Pantheon, crossing the Corso, and including its central portion. The principal objects in this district, on the E. of the Corso, are the Ludovisi Gardens, the Porta Pinciana, and the chs. and convents of the Capuchins and of S. Isidoro. W. of the Corso are the Piazza Colonna, with the Antonine column; the Chigi and Piombino palaces; Monte Citorio,

with the House of Parliament, the Capranica Theatre, and the Temple of Neptune, now the Custom-house, in the Piazza di Pietra.

3. The *Rione Trevi* extends from the N.E. walls between the Porta Salara and Porta Pia to the Corso, which forms its boundary on the W. On the S.E. it is bounded by the long street of the Porta Pia. It includes the gardens of Sallust and the Villa Rignano Massimo, the King's palace on the Quirinal, the Palace Barberini, the Colonna Palace and gardens, the Piazza of the SS. Apostoli, the Piazza della Pilotta, and the fountain of Trevi, from which it derives its name.

4. The *Rione Pigna* joins the former at the Corso, and extends westward over the Campus Martius. It includes the Collegio Romano, and ch. of S. Ignazio, the Pantheon, the Piazza and Ch. of the Minerva, the Bonaparte, Doria, and Altieri palaces, the Ch. of Gesù, the Piazza and Palazzo di Venezia.

5. The *Rione S. Eustachio*, a long strip in the heart of the Campus Martius, lies along the western side of the former district. It includes the ch. from which it derives its name, the University of la Sapienza, the House of the Senate, in the Palace Madama, the Valle and Argentina theatres, and the churches of S. Agostino, S. Andrea della Valle, S. Luigi dei Francesi, and S. Carlo ai Catinari.

6. The *Rione Ponte*, another unattractive part of the city, encloses the angle formed by the bend of the Tiber below the castle of St. Angelo. It includes the Apollo Theatre and the Piazza del Ponte leading to the Bridge of St. Angelo, and the churches of S. M. della Pace, dell' Anima, and S. Gio. di Fiorentini.

7. The *Rione Parione*, situated between the two former districts in the heart of the city, comprises the Piazza Navona (the site of the Stadium), the Palazzo della Cancellaria, the Piazzas Sforza and of the Campo di Fiore, the Massimo, Gabrielli, and Braschi palaces, the churches of Santa Maria in Vallicella and of S. Lorenzo in Damaso, and the site of the Theatre of Pompey.

8. The *Rione Regola* lies along the

bank of the river opposite to the upper half of the Trastevere. It includes the Farnese, Spada, and Cenci palaces, and the English College. The Ponte Sisto, the ancient Pons Janiculensis, crosses the river from its centre. The fine street formed by the Via del Fontanone and the Via Giulia, nearly $\frac{1}{2}$ m. in length, runs parallel to the Tiber through a great part of this Rione and that of Ponte, extending from the Ponte Sisto to near the bridge of St. Angelo; the ruins of the Theatre of Balbus are situated at its S.E. extremity.

9. The Rione *S. Angelo*, a small district between the Pigna and the river, lies at the back of the Capitol, and opposite the island of the Tiber. It is a low and dirty quarter; the principal objects of interest in it are the ruins of the Theatre of Marcellus and of the Portico of Octavia, the Orsini Palace, and the Ch. of S. Niccolò in Carcere, on the site of the temples of Juno Matuta, Hope, and Piety. Partly in this region and partly in that of Regola is the Ghetto, the quarter of the Jews. The Pons Fabricius, now the Ponte de Quattro Capi, crosses from this quarter to the island of the Tiber.

10. The *Trastevere* lies between the Janiculum and the Tiber, and extends along the rt. bank of the river, from the Hospital of Santo Spirito on the N., to the Porta Portese at the extremity of the city walls on the S. It includes at this southern angle the quay or port of the Ripa Grande and the vast hospital and prison of San Michele, and the great snuff and tobacco manufactory. The central portion of this Rione covers the site of the ancient Regio Transtiberina; and the Ch. of S. Pietro in Montorio occupies a part of the site of the Arx Janiculensis of the kingly period. The most interesting objects in this Rione are the Farnesina, Corsini, and Salviati palaces, the Botanic Garden, the Churches of S. Onofrio, S. Pietro in Montorio, S. Crisogono, Sta. Maria in Trastevere, and Sta. Cæcilia, the Fountain of the Acqua Paola, the Benedictine Convent of S. Calisto, the Convent of S. Francesco a Ripa, and the villas Sciarra, Spada, Savorelli, and Lante. The whole district is inha-

bited by a peculiar, and in many respects a distinct race; their dialect, their customs, their fine physical characteristics, and their spirit of haughty seclusion, which refuses to mix or intermarry with the inhabitants of the other quarters of the city, give interest to the tradition that they are of the purest blood of the ancient Romans. The Trastevere is separated by a high wall from the Borgo, with which it communicates by the gate of Santo Spirito.

11. The *Borgo*, or the Città Leonina, was founded in the ninth century by Leo IV., who surrounded it with walls to protect it from the attacks of the Moorish pirates. It is the northern district of Rome on the rt. bank of the river. It includes the Castle of St. Angelo, the fields to the E. of which were the PRATA QUINCTIA, where the envoys from the Senate came to offer the dictatorship to Camillus, the Hospital of Santo Spirito, the Vatican Palace and gardens, and the Basilica of St. Peter's. It was the district inhabited by the Anglo-Saxon pilgrims in the early ages of the Church; hence the name of *Sassia*, applied to it in the middle ages. Besides the leading objects of interest already mentioned, the district contains the Giraud Palace, built by Bramante, and interesting to British travellers as the residence of the ambassadors of England prior to the Reformation. These eleven Rioni comprehend the largest and most important portion of modern Rome. The three remaining include the ancient city.

12. The Rione *Monti*, by far the largest in extent of all these divisions, is inhabited also by a peculiar class, who pride themselves on their descent from the ancient Romans. This large district commences at the Porta Pia, and extends along the whole line of the city wall as far as the Porta Metronia, now closed, skirting the Coliseum and the Capitol on the W., and embracing the Viminal, the Esquiline, and part of the Cælian hills. It includes within this extensive area the Prætorian camp, the Baths of Diocletian and of Titus, the Forum of Trajan, the so-

called Temple of Minerva Medica, the fountain and reservoir called the Trophies of Marius, the Amphitheatrum Castrense, the 3 Basilicas of Sta. Croce in Gerusalemme, of the Lateran, and Sta. Maria Maggiore; the churches of S. Martino ai Monti, S. Clemente, S. Pietro in Vincoli, and Sta. Francesca Romana; the Rospigliosi Palace; the Massimo, the Wolkonsky, Massimi (different from Massimo), and Campana villas; the Rly. Stat., and the E. side of the Forum Romanum.

13. The Rione *Campitelli*, on the S.E. of the city, extends from the northern flanks of the Capitoline hill to the Porta Appia, or gate of St. Sebastian. It comprehends the most interesting portion of ancient Rome, including the Capitol, a part of the Forum, the Coliseum, the Palatine, with the Palace of the Cæsars. We find also in this district the Passionist Convent of SS. Giovanni e Paolo on the Cælian, the Church and Convent of S. Gregorio, the Villa Mattei; near its extreme angle stood the Porta Capena of the Servian wall, the commencement of the Appian Way, beyond which is the Tomb of the Scipios.

14. The Rione *Ripa*, the last of the modern districts, embraces all the southern quarter of Rome between the Cælian and the river, including the Aventine and Monte Testaccio, the holiday resort of the modern citizens, and the island of S. Bartolommeo. This island, celebrated for the Temple of Æsculapius, and well known to classical readers as the "Ship of the Tiber," is about 1100 ft. long and 330 ft. wide in its broadest part. It contains the church of S. Bartolommeo and the hospital of S. Giovanni Calibita. The Pons Gratianus or Cestius crosses from its southern side to the Trastevere. The objects of most interest in the Rione Ripa are the Temples of Fortuna Virilis and the so-called one of Vesta in the irregular open space of the Bocca della Verità, the Janus, the Cloaca Maxima, the Circus Maximus, the ruined Emilian or Senatorial Bridge now the Ponte Rotto, the Baths of Caracalla, the Pyramid of Caius Cestius, the Protestant burial-ground, and the churches of Sta. Maria

in Cosmedin, Sta. Sabina, S. Alessio, il Priorato, Sta. Saba, Sta. Prisca, and Sta. Anastasia; and all the l. bank of the Tiber from Ponte Rotto downwards.

§ 3. THE WALLS.

The Walls of Rome, including those of the Trastevere and the Vatican, are from 12 to 13 m. in circuit. The length of that portion which encompasses the city on the l. bank of the Tiber is about 8 m.; the length of the more recent walls which bound the district beyond the river is very nearly 4 m. The walls on the l. bank are, with slight deviations, the same as those commenced by Aurelian in A.D. 271, and completed in the reign of Probus. They were repaired by Honorius, Theodoric, Belisarius, and Narses, and by several popes; many of these restorations were obviously made in a hurried manner and for temporary purposes; hence so many varieties of masonry are visible that it is often difficult to decide to what period their construction severally belongs. The last great and general repairs were made in 1749 by Benedict XIV., who rebuilt the parts of the walls which had become dilapidated, and repaired all the gates. The walls throughout their entire circuit on the l. bank present an irregular polygonal outline; they are built generally of brick, with occasional patches of stonework; at some points there are spaces in *opus reticulatum* of the best imperial times (the Muro Torto, near the Porta del Popolo). They have no ditch visible, but are crested with nearly 300 towers. In many parts, both on the exterior and the interior, it is evident that they are built upon earlier constructions, and in general they are only 30 ft. from the ground on the inner face, although sometimes 50 ft. on the outer face (J. H. P.) There are 20 gates belonging to the modern city, but 7 of them are now walled up. In taking a general survey of these gates, commencing from the Porta del Popolo, we shall notice such peculiarities of the walls as are worthy of observation. This will bring

the whole subject into one view, and prevent repetition.

§ 4. GATES.

1. *Porta del Popolo*; erected in 1561 by Vignola, from the design of Michel Angelo. The ancient *Porta Flaminia*, by which the Flaminian Way entered the city, was situated a little higher up; beyond is the mass of *opus reticulatum* called the *Muro Torto*. This very curious fragment is well known from the description of Procopius: he says that the wall had been rent for some time from top to bottom, that it was so inclined that, Belisarius wishing to pull it down and rebuild it, the people would not allow it to be removed, stating that it was under the protection of St. Peter. The Goths, he adds, never attacked it, which made the people regard the spot with so much veneration that no one has ever attempted to rebuild it. This description applies so perfectly at the present day that it leaves nothing for us to add, except that the wall, which is about 40 ft. in length, is considerably out of the perpendicular. It was considered by some writers to have formed part of the substruction of the gardens of the Domitian family, but an inscription discovered near the spot in 1868, shows that the gardens on the Pincian belonged to the Acilian family, bearing the name of Marius Acilius Glabrio, consul. The inscription is now preserved in the Capitoline Museum.

The tomb of Nero stood on the side of the *Via Flaminia*, on the slope of the hill, near the ch. of S. M. del Popolo. In 1099 Pope Paschal II. ordered the demolition of the tumulus forming the summit of the tomb, and cut down with his own hands a walnut-tree growing on the mound, because it was supposed to be haunted by demons in the shape of black crows. That Pope consecrated an altar on the spot, and the ch. was erected on the same site in 1227. Beyond the *Muro Torto* are several arches which appear to have formed the substructions of a considerable edifice divided into two or more stories, as in the ruins on the Palatine,

and also in *opus reticulatum*. Between this and the next gateway we begin to meet with some walls, after passing the 19th tower from the *Porta del Popolo*, which exhibit brick masonry of the period of Honorius. As we advance we shall meet with every variety of construction, from the compact brickwork which would have been worthy of the best times of Rome, to the rude repairs of Belisarius and the patchwork restorations of the middle ages and the popes.

2. *Porta Pinciana*, a fine arch in travertine, with a kind of cross on the key-stone, flanked by 2 round towers in brick, mentioned by Procopius, and supposed to have been built by Belisarius, who had his camp on the Pincian during the siege by Vitiges: it was of secondary importance, as no great road entered Rome by it. It is now walled up, but it is interesting as the spot where tradition places the scene of the degradation of Belisarius. If there be any truth in this story, now generally set down as a fable, the great general sat here and begged of the people, "*Date obolum Belisario*," as they passed the gate through which he had led his troops in triumph. The aqueduct of the *Acqua Vergine*, 12 m. in length, which supplies the fountain of Trevi, enters the city not far from this point, under the *Villa Medici*.

3. *Porta Salara*, at a short distance beyond the site of the *Porta Salaria* of the Servian wall, so called from the road by which the Sabines exported their supplies of salt. It was memorable as the gate by which Alaric entered Rome. Having suffered from the cannonading in the attack of September 20, 1870, it was taken down and rebuilt in 1873, from the designs of Vespignani. During the works of demolition, embedded in the masonry were found three tombs: one circular, belonging to a lady of the Cornelian family; one rectangular, of the time of Julius Cæsar, and similar to the tomb of Bibulus: the third having the name of Quintus Sulpicius Maximus, a precocious Greek scholar, only 11 years old. An account of this interesting monument will be given in the description of the Capitoline Museum,

where the tombstone has been lately removed. The greater part of the walls beyond this is in brickwork, of which the interior portion in the Villa Bonaparte is well preserved. It was by a breach in this part of the wall that the Italians stormed Rome Sept. 20th, 1870. An inscription on a marble slab commemorates this important event in the history of modern Italy.

4. *Porta Pia*: it derives its name from Pius IV., who rebuilt it 1564, from the designs of Michel Angelo, and left it unfinished at his death; it has now been completed after the original design. The *Porta Nomentana*, which it has replaced, was a short distance farther on. Its site is marked by a round brick tower on one side, and a massive sepulchre on the other, included by Aurelian in his wall. The *Via Nomentana* passed through it. At a short distance on the rt. from the angle where the streets which enter the city by this gate and *Porta Salara* join, once stood the *Porta Collina* of the wall of Servius Tullius. Its remains were discovered in 1873 in laying the foundations of the new Treasury or Ministry of Finances, at the N.E. corner of the quadrangle, near the *Via 20 Settembre*. The well-known reconnoissance of Hannibal, when, according to Livy, he threw a spear over the walls, took place on this side, and, if he had entered Rome, it is probable it would have been by this gate. Beyond the *Porta Nomentana* of Honorius was situated the Prætorian camp of Tiberius, whose quadrangular enclosure projects beyond the walls at the N.E. angle of the city. It is clear that Aurelian included this celebrated retrenchment in his line of walls; 3 of its sides were left standing when it was dismantled, and thus afforded peculiar facilities for the new works. On examining this part of the Aurelian wall, the rude stone work hastily put together by Belisarius may easily be recognised by the admixture of every kind of material, and especially of fragments of white marble. Several portions on the S.E. side are formed of massive blocks of volcanic tufa, evidently derived from the Agger and other parts of the wall

of Servius Tullius, which were situated at a short distance. One of its gates, which formerly opened on the N. side, but was closed by Honorius, may also be recognised.

At the S. angle of the Prætorian Camp is another gate, called the (5.) *Porta Chiusa*, the classic name of which is a matter of great controversy; it consists of a good arch of travertine surmounted by, an attic of 6 smaller ones, an entablature and cornice, and in the same style as the other gates erected by Honorius; as its name signifies, it is now walled up.

6. *Porta S. Lorenzo* had until 1868 a double gateway; the outside arch, which still exists, was built or restored by Augustus to carry the united streams of the Marcian, Tepulan, and Julian aqueducts over the *Via Tiburtina*; the inner one, as well as the two towers, was erected by Honorius, about 402. It was wantonly destroyed in 1868 by the Pope's archæological commission, to use the large blocks of travertine for the foundations of the column commemorative of the Œcumenical Council on the Janiculum. The walls between this and the *Porta Maggiore* are built on the line of the 3 before-mentioned aqueducts. About half-way to the *Porta Maggiore* 14 corbels project from the lower part of the wall, evidently intended to support a hoard, or wooden passage carried on these corbels. The construction seems to belong to a reservoir of one of the aqueducts built in the 2nd cent., long before the walls of Aurelian. (J. H. P.) On approaching the *Porta Maggiore*, the old walls were pulled down to a certain extent in 1864, to give passage to three different lines of rly. The place is called *I Tre Archi*.

7. *Porta Maggiore*, a noble construction in travertine, the finest gate in Rome, formed by two arches, carrying the *Aqua Claudia* and *Anio Novus* over the *Via Labicana* and *Prænestina*. In the 5th cent. it was greatly disfigured and concealed by the fortifications of Honorius; the *Porta Prænestina* was closed, and the *Labicana* was strengthened by 2 lofty towers. The removal of these later additions and alterations,

in 1833, was amply repaid by the discovery of the tomb of the baker Eury-saces, which is described under the Antiquities (p. 79). The appearance of the fine façade of this gate, which now shows us its 2 arches and 3 piers, of the rustic order, is extremely imposing. There are 3 inscriptions on it: one recording that the emperor Tiberius Claudius brought into the city the aqueduct which bore his name; the 2nd relating to the restorations by Vespasian; and the 3rd to those by Titus. In the attic are the channels for the water, the lower one being that of the Aqua Claudia, and the upper of the stream called the Anio Novus. We see near this point, from the modern road outside, built into the city wall, the flank of an arch of *peperino*, in which may be recognised the 3 channels of the Marcian, Tepulan, and Julian aqueducts; the Marcian being the lowest and the Julian the highest. Close by has been found the subterranean water-course of the Anio Vetus.

8. The remains of the *Gate of Honorius*, which were removed, have been preserved and placed on a wall outside the Porta Maggiore. The roads which pass out of the city here lead (on the rt.) to Colonna, Valmontone, &c., the high road to Naples by Frosinone and San Germano, and (on the l.) to Gabii and Præneste, with an embranchment to Lunghezza and the Alban colony of Collatia. The Aurelian wall beyond this gate follows the line of the Claudian aqueduct for some distance. Farther on it passes behind the Basilica of Santa Croce in Gerusalemme, and skirts the outer wall of the Amphitheatrum Castrense, which was included by Honorius in his line of fortifications.

9. *Porta di San Giovanni*, modern, built by Gregory XIII. in the 16th century. Adjoining this gate is the ancient *Porta Asinaria*, the best preserved of all the gates of the Aurelian wall, flanked by 2 round brick towers; it is memorable as the gate through which Belisarius first entered Rome. It was also by it that Totila gained admission, having obtained possession of it by the treachery of the Isaurians. The ancient gateway is now walled up, and is a

very picturesque ruin from the outside. The gate of S. Giovanni is well known to travellers; the high road to Frascati, Albano, and Naples, by the Pontine Marshes, passes through it. A short way beyond this gate some fragments of the substructions of the Lateran Palace have been included in the wall of Honorius; the stream called the Marrana Mariana, the ancient Aqua Crabra, is crossed further on, and enters the city under a gate, now walled up, called the

10. *Porta Metronia*; the Aurelian wall near here is well preserved. An inscription inside the Porta Metronia states that the wall here was repaired in 1157 by certain Roman senators. Between the Porta Asinaria and the Porta Latina several portions of the lower part of the Aurelian wall are formed of massive square blocks of volcanic tufa, derived probably from the Servian defences, which are situated at a short distance inside of it.

11. *Porta Latina*, also closed. It has 2 round brick towers, and a good travertine arch, with grooves for a portcullis, like most of the gates of Honorius. The Christian emblem (a cross or Labarum) on the keystone has led to the supposition that it was repaired by Belisarius. According to the Church tradition St. John the Evangelist suffered martyrdom inside of this gate, by being thrown into a caldron of boiling oil, where the circular chapel of S. Giovanni in Oleo now stands. The Aurelian wall presents a series of fine square brick towers between here and its extreme eastern prolongation, a short way beyond which is

12. *Porta di San Sebastiano*, the *Porta Appia* of the Aurelian Wall, with 2 fine semicircular towers of brick-work resting on substructions of white marble blocks, probably taken from the Temple of Mars, which stood outside of it on the l. Under the arch is a curious Gothic inscription relating to the repulse of some invading force, which has given rise to much speculation among antiquaries. The site of the ancient *Porta Capena*, where the Appian Way commenced, is about

1380 metres within this gate, between the Orto di S. Gregorio and the Vigna Modetti; and has been exactly determined from the discovery made in 1584 of the first milestone of the Via Appia, in the Vigna Naro, at a distance of 114 m., 17 from the Porta S. Sebastiano.* The Arch of Drusus, the Hypogæum of the Scipios, and the Columbaria, stood between the kingly and the imperial line of walls. Between the Porta S. Sebastiano and the Porta S. Paolo are the bastions, about 200 yds. in length, constructed by Paul III. in the 16th cent., from the designs of Sangallo. They are finely built of brick with a deep cornice. Here opened formerly the Porta Ardeatina: the line of the road which passed through it is determined by several tombs still existing in the Vigna Volpi.

13. *Porta di San Paolo*, rebuilt by Belisarius on the site of the *Porta Ostiensis*; one of the most picturesque of all the modern entrances to Rome. The inner portion, which consists of 2 arches, is anterior to the time of Belisarius, belonging very likely to the original gate of Aurelian. It is remarkable as the scene of Totila's second entrance into Rome. The pyramid of Caius Cestius, like all the ancient tombs, stood outside the walls, formerly on the Via Ostiensis, and is here included in the wall of Honorius, which proceeds towards the Tiber, round the base of Monte Testaccio, ascending the l. bank of the river for a short distance. The distance from the pyramid of Caius Cestius to the Tiber is 800 paces; on it are several towers, partly rebuilt in the middle ages with materials taken from older buildings. From the point where the Aurelian Wall reaches the bank of the Tiber, near the rly. bridge, and following the river to the modern *Marmorata*, and the Porta Trigemina of the Servian Wall, numerous ruins exist, especially of the *Emporium*, and of the quays by which it was ap-

proached on the river side—one fragment remarkable for its gigantic blocks of travertine, the others of reticulated masonry, of the time probably of Nero or Domitian, resting upon a substruction of Lapis Gabinus, which may be seen when the Tiber is low. Numerous blocks of marble were found here in 1869-70, in the excavations carried on under the direction of Baron Visconti. One block is remarkable as having been sent to the Emperor Nero from a quarry in Carinthia; another more colossal still, a column of *Marmor Africanum*, 27 ft. high by 5½ in diameter, nearly 34 tons weight, was carried to the Janiculum, to be erected there in commemoration of the Council of 1870, and now lies under a shed. During the excavations, several landing-places leading to the Emporium, and mooring-rings in travertine for boats, were found. On one of the faces of this quay is a relief of an amphora, probably marking the landing-place of wines. It is supposed that these edifices of the Empire, on the river side, were covered towards the close of the 9th centy. by the defences raised to repel the Saracens in their attacks on Rome under Pope John VIII. An extremely clever account of these excavations, by the Rev. Luigi Bruzza, is inserted in the *Annali dell' Istituto di Corrispondenza Archaeologica* for 1871.

On the rt. bank of the Tiber the walls present altogether a more modern aspect; the greater part were constructed by Innocent X. and Urban VIII. The best preserved portion of the ancient wall extends from the Septimian arch to the Tiber behind the gardens of the Farnesina Palace, presenting some ruins of square towers. Within their circuit, particularly behind S. Pietro in Montorio, descending to the Trastevere, may be still traced the wall of Aurelian and Honorius, with its ramparts converging to the Porta Aurelia. The following are the gates of the Trans-tiberine district:—

14. *Porta Portese*, built by Urban VIII., half-way between the Wall of Servius and the *P. Portuensis* of Aurelian, on the road to Fiumicino, the present port of the Tiber.

15. *Porta di San Pancrazio*, on the

* Some excavations made in the garden of the Convent of S. Gregorio, by Mr. J. H. Parker, in 1869, revealed solid masonry foundations, considered by him to be those of the ancient Porta Capena.

Janiculum, the *Porta Aurelia*. The grounds of the Villa Pamfili Doria lie to the westward. The *Acqua Paola*, the ancient *Alsiatina*, enters the *Trastevere* at this point. It was upon the bastions to the rt. or S. of this gate that the French besieging army under General Oudinot, in 1849, directed their principal attack. It was here, also, that they succeeded in making a practicable breach, after hundreds of men had perished on both sides, and all the horrors of war had been lavished without restraint. Every spot in the neighbourhood is intimately associated with the events of that memorable siege, for here only were its effects felt by the besieged, and here especially did the Romans exert their whole means of defence with a determined courage and bravery which no differences of political opinion can refuse to acknowledge and admire. Wherever we turn, from the walls of *San Pancrazio* to the *Fontana Paolina* and the *Ch. of San Pietro* on the one hand, or to the frequent mounds which mark the successive approaches of the besiegers and the graves of the killed on both sides, we find traces of the awful devastation which followed the prolonged resistance of the Romans at this point. The existence of a considerable portion of the *Aurelian wall* within the circuit of the bastioned line of the popes gave the besieged great advantage in this struggle; for as that ancient wall is built chiefly of brick, is more than 4 yards in thickness and from 10 to 12 in height, it formed a real fortress within the outer wall upon which the French had first to direct their fire. It is due to the honour of the French military commanders to add that, in selecting this gate and the advanced point of the *Janiculum* for their attack, they were guided by the consideration that from no other spot could their operations be carried on with so little injury to the monuments of the *Eternal City*.

16. *Porta Cavalleggeri*, near to *St. Peter's*, on the old high-road to *Civita Vecchia*, said to be from the designs of *Sangallo*. It derives its name from a cavalry barrack which once stood close by. Its place is occupied now

by the extensive iron works of *Sig. Mazzocchi*.

17. *Porta Fabbrica*, near the former, now walled up.

18. *Porta Pertusa*, also walled up, in the gardens of the *Vatican*. It was close to this gate that the French army suffered a severe repulse in their first approach to *Rome* in 1849.

19. *Porta Angelica*, erected by *Pius IV.* on the N. side of *St. Peter's*, leading to *Monte Mario*.

20. *Porta di Castello*, on the meadows behind the *Castle of St. Angelo*, closed.

§ 5. BRIDGES.

Of the ancient bridges of *Rome* five only are now in use. Remains of the others are still visible, although their classical names are still a matter of controversy. Beginning with the most northern, and proceeding down the river, we have—

1. *Ponte S. Angelo*, the ancient *Pons Ælius*, so called from one of the names of the Emperor *Hadrian*, by whom it was built. This noble bridge crosses the *Tiber* immediately in front of the *Castle of S. Angelo*. The whole of it is ancient, with the exception of some restorations of stone-work casing and the parapets. Medals of *Hadrian* represent the bridge as we now see it, with three large arches of equal size in the centre, and two smaller ones on each side; a dedicatory inscription to the same emperor formerly existed on it, stating it to have been erected in his 3rd consulate to afford the means of reaching his mausoleum. In the middle ages it was covered with booths or shops, by which the passage was so much contracted, that the pressure of the crowd during the jubilee of 1450 caused the death of 200 people. In consequence of this accident, the booths were removed and the bridge restored to its original form. In 1530 *Clement VII.* erected at the extremity the statues of *St. Peter* and *St. Paul*. In 1668 *Clement IX.* added the present parapet, and the 10 angels which stand upon the piers. The one which bears the cross is by *Bernini*, the others are by his scholars.

2. *Pons Triumphalis, Aurelii*, or *Vaticanus*; it was the longest of all the bridges, and supposed to have been built by Nero. It led from the Campus Martius to the Via Triumphalis, which rose over Monte Mario. From a passage in Prudentius it would appear to have been entire in the early part of the 5th centy. Some portions of its piers are still visible, when the river is low, about 300 paces below the bridge of St. Angelo. At a short distance below the Pons Triumphalis a suspension-bridge was erected in 1863, forming a communication with the Lungara and Trastevere from the Rione Ponte.

3. *Ponte Sisto*, rebuilt in 1474 by Sixtus IV. on the ruins of the Pons Janiculensis, connecting the city with the quarter of Trastevere. There is reason to believe it was first erected by Probus, the son-in-law of Sept. Severus, in the reign of Caracalla and Geta. It has 4 arches.

4. *Ponte de' Quattro Capi*, connecting the city with the island of the Tiber, so called from the four-headed Januses which stand on the piers. It is the ancient *Pons Fabricius*, built by Fabricius the Curator Viarum, A.U.C. 708; and is mentioned by Horace as the spot from which Damasippus would have leaped into the Tiber, but for the precepts of Stertinius:—

“Unde ego mira

Descripsi docilis præcepta hæc, tempore quo me
Solatus jussit sapientem pascere barbam
Atque a Fabricio non tristem ponte reverti.”

HOR. SAT. II. 3.

It has 2 large arches, with a smaller one in the centre of the pier between them. It retains more of its ancient architecture than any other of the Roman bridges except that of St. Angelo. It formerly had the following inscription, but a part only is now legible:—
L. FABRICIUS C. F. CVR. VIAR. FACIVNDVM, COERAVIT. EIDEMQ. PROBAVIT. Q. LEPIDVS M. F. M. LOLLIVS M. F. COS. EX. S. C. PROBAVERVNT (A.U.C. 733).

5. *Ponte S. Bartolommeo* connects the island of the Tiber with the Trastevere. It is the ancient *Pons Cestius* or *Gratianus*. The name of its founder is unknown, but is supposed to have been Lucius Cestius, during his government

of Rome in the reign of Augustus, whilst the Emperor was absent in Spain, in A.U.C. 708. Two long inscriptions on the parapets show that it was restored A.D. 367 by the Emperors Valentinian, Valens, and Gratian. It consists of one large central arch and a smaller one on each side.

6. *Ponte Rotto*, on the site of the *Pons Æmilius*, called in later times *P. Senatorius* and *Lapidæus*. The ancient bridge was begun by L. Æmilius Lepidus and Marcus Fulvius Nobilior, A.U.C. 573, and finished by P. C. Scipio Africanus and L. Mummius Achaicus, the censors, in A.U.C. 611. It is represented on medals of the Æmilian family. From it the body of the Emperor Heliogabalus was cast into the Tiber. We know nothing of its subsequent history until we find it mentioned in the middle ages under the name of P. di Santa Maria. In the 13th centy. it fell down, and was rebuilt by Pope Honorius III. It was restored by Julius III. in 1554, and again by Gregory XIII. in 1575. In 1598 all that portion on the l. bank of the river was carried away. Two arches were thus lost, and no attempt has since been made to restore them. The part remaining (of the time of Julius III.) consists of 3 arches on the side next the Trastevere, with 2 smaller ones in the piers that separate them, through which the water only runs when the river is much flooded. The ruined and broken state of this fragment sufficiently explains the modern name. A suspension-bridge has been carried from the extremity of the ruined arches to the opposite side of the Tiber, near the Temple of Fortuna Virilis, using what remained of the ruined edifice as its W. pier. The opening of the Cloaca Maxima into the Tiber and the substructions of the massive quay on its left bank are best seen from this bridge; the remains of the ancient road on the side of the Trastevere by which it was approached have been recently broken up to render the approach easier.

7. *Pons Sublicius*, a name derived from the beams of which it was constructed, the oldest and most celebrated of all

the Roman bridges. It was first erected by Ancus Martius (A.U.C. 114). It was upon this bridge that Horatius Cocles withstood the army of Porsena till the Romans had succeeded in breaking it down behind him. This act of heroism made it so sacred, that it could never afterwards be repaired without the sanction of the pontiffs. It suffered frequently from inundations, and was restored by Tiberius and Antoninus Pius, still built of wood, but upon stone piers. A coin of the latter emperor represents this bridge as a broken arch. In the reign of Adrian I., in 780, it was entirely destroyed by a flood. In the 15th century the stones of the piers were removed to make cannon-balls, and the only traces of the bridge now left are their foundations, which may be seen, when the waters are low, a short distance higher up the river than the hospital of San Michele and quay of the Ripa Grande. There is much controversy amongst archæologists about the identity of these remains with the Pons Sublicius. (The scholar will find a very conscientious paragraph on the subject in Prof. Becker's pamphlet, *De Romæ Veteris muris atque portis*, p. 78, note 56. Leipzig; Weidmann, 1842). Near this spot, on the rt. bank of the river, some very ancient mooring corbels were discovered by Mr. J. H. Parker, in 1870. They are carved into the form of lions' heads of Etruscan character, and are immediately opposite to the mouth of the Cloaca Maxima. (J. H. P.)

Ponte Molle (see Index).

§ 6. PANORAMIC VIEW OF ROME.

Whoever would enter on the study of the ancient monuments of Rome will find it useful, before he commences the examination of particular ruins, to make himself acquainted with their relative position, and classify them in such a manner as will enable him to understand their history, and, above all, to make himself familiar, not only with the topography of Rome itself, but with the classical region in the midst of which

it is situated. There are several spots within the walls adapted for this purpose, such as the Vatican Cupola, the terrace in front of the ch. of S. Pietro Montorio, the Campanile of S. M. Maggiore, the Torre delle Milizie, &c.; but the Tower of the Capitol,* from its height and central position, must be considered the best of all; and we advise therefore most strongly the traveller who desires to understand the antiquities, to study them with the least difficulty to himself, and to avoid the vexation arising from a constant recurrence to authorities, to proceed, in the first instance, to the Capitol, with plan of the city and map of the environs of Rome before him. An hour devoted to this will give him a more complete idea of ancient Rome than days spent in the ordinary mode of investigation; and the information obtained in regard to the surrounding country will materially assist him in his future excursions beyond the walls. Independently of these advantages, there is no scene in the world more impressive or magnificent than that commanded from this elevated spot. It is not inferior in historical interest to the glorious panorama from the Acropolis of Athens, while it surpasses it in those higher associations which appeal so powerfully to the feelings of the Christian traveller.

In the first place, it will be useful to take a general survey of the country, as seen from the summit of the tower.

The Campagna, or the undulating country which extends on all sides around Rome, includes portions of ancient Latium and Etruria. Its length from Cape Linaro, S. of Civita Vecchia, to Terracina is about 90 English m.; its greatest breadth from the mountains to the sea is about 27. On the W.N.W. it is bounded by the range of the mountains of La Tolfa, on the N.W. and N. by the volcanic group that surrounds the Lake of Bracciano, of which the peaks of Rocca Romana and Monte Virginio are the highest

* Access to this tower, which was totally prohibited for several years under the Pontifical Government, is now easily obtained by applying to the custode.

points; beyond, and more to the rt., rises the Monte Cimino or Monte di Soriano, and nearer the spectator the hills round Baccano, of which the wooded peak of Monte Musino is the highest point. At the N.E. end of this range rises the classical Soracte (Monte S. Oreste), whose isolated mass forms so striking a feature in the Roman panorama. It stands near the eastern extremity of the Etruscan territory, and close to the Sabine frontier. Between Soracte and the Apennines the valley of the Tiber occupies the low region. The Sabine mountains surround like an amphitheatre the whole expanse of the north-eastern Campagna, from the village of Nerola to Palestrina, the "*Frigidum Præneste*" of Horace. Along the range of these limestone mountains, the principal town to be seen is

Tivoli, the ancient Tibur, surrounded by olive-groves and woods. From that point the Anio flows into the plain towards its junction with the Tiber, in its course separating Latium from the country of the Sabines. Beyond and to the l. of Tivoli we recognise the lofty pointed peak of *Monte Gennaro*, the *Lucretilis* of Horace; at its foot the 3 picturesque hills of *Monticelli*, of *Poggio Cesi*, and of *St. Angelo in Capoccia*, the ancient *Montes Corniculani*; and farther on the l., more in the foreground, the wooded range that surrounds *Mentana*, the Alban colony of *Nomentum*, and the hill and town of *Monte Rotondo*, marked by its lofty tower. Nearer Rome, the bluff hill of *Castel Giubileo*, overlooking the Tiber, is the probable site of the citadel of *Fidenæ*.

On the S.E. of the plain of Latium rise the beautiful volcanic hills of Albano, whose exquisite outline has scarcely any comparison in Italian landscapes. They are studded with villages and towns, each representing some site of classical interest. Beginning from the left, on the lowest slopes of the range, stands the village of *La Colonna*, not far from the site of ancient *Laticum*; and farther to the rt. the towns of *Monte Compatri*, *Rocca Priora*, and *Monte Porzio*. *Frascati* is seen next, surrounded by magni-

ficient villas, with the ruins of *Tusculum* scarcely visible on the top of the hill, which bounds on the E. side of the Latin valley. *Grottaferrata* lies at the opening of this valley, and farther to the rt. is *Marino*, which, as well as *Castel Gandolfo* and the Convent of *Palazzuolo*, stands on the wooded ridge bordering the Lake of Albano. Above the crater of the lake the *Mons Latialis*, now called *Monte Cavo*, rises to a height of 3127 feet, crowned by a convent of Passionist monks on the site of the federal temple of Jupiter. Between this peak and the opposite one of *Monte Pila*, there is a wide plain, called *i Campi di Annibale*, on the N.W. edge of which stands the picturesque village of *Rocca di Papa*; and about midway between it and the plain on the rt. is *Albano*, of which the gate alone can be seen from here; but the site is well marked by the ilex grove of the *Villa Doria*. From this point the outline of the hills descends gradually and gently towards the sea, concealing *Monte Giove* (*Corioli*) and *Civita Lavinia* (*Lanuvium*) to the S. Along the plain from N. to S. the Tiber winds as a long yellow line, marking the ancient boundary between Latium and Etruria. In the foreground on one side are the ruins of all that made Rome the mistress of the world; on the other are the palaces and churches of the modern city; so that the Capitol may be said to separate the living from the dead—the city of the Popes from that of the Cæsars.

Having passed in review the more distant objects of this magnificent panorama, we shall now proceed to point out the leading features of ancient Rome, without stopping to describe more than is absolutely necessary for the purpose, as a more detailed account of each ruin will be given in the subsequent pages.

§ 7. THE SEVEN HILLS.

The first objects which will excite the interest of the traveller are the *Seven Hills*. These may be recognised without much difficulty from our present position, which commands also

many interesting ruins that must necessarily be included in the following general survey. Beginning with the Capitoline, the Mons Saturnius of the earliest period, it will be observed that the tower on which we stand, and the group of the surrounding palaces occupy a depression between the hill upon which rises the ch. of the Ara Cœli on one side and the Monte Caprino with the Palazzo Caffarelli on the other. This narrow level space was called the *Intermontium*, and in more ancient times the *Asylum*. We have no positive knowledge as regards the respective position of the Temple of Jupiter, Optimus Maximus, and the Arx, which once crowned the two summits of the Capitoline Hill. The scholar can find some useful hints on this long discussed problem in the 'Bullettino della Commissione Arch. Municipale di Rome,' vol. i. p. 138. From the Capitol, as a central point, we may trace a semicircle from the Pincian Hill, on the northern side of the modern city, to the Aventine on the S., embracing in its circuit the line of the existing walls. This area includes nearly the whole of ancient Rome as it existed before the time of Augustus. The heart of the city was, of course, the *Forum*, the open irregular space which lies immediately below us; it will serve as a guiding point in enabling us to fix the limits of the hills. The topography and monuments of this classical spot will be described in a subsequent page, under the article "Forum," and need not, therefore, be repeated here.

The *Capitoline*, on which we stand, forms the first of the 7 hills. Above the south-western angle of the Forum rises the *Palatine*, the seat of the earliest settlement of Rome, covered with the ruins of the Palace of the Cæsars. Farther to the rt. is the *Aventine*, its N.W. base washed by the Tiber, and its summit crowned by the churches of Santa Sabina, Sant' Alessio, and Il Priorato. In the valley, the Vallis Murcia of the kingly period, between these 2 hills, was the Circus Maximus, the nearest extremity of which will be easily recognised by the tall chimney of one of the Roman gas-

works. Over the Coliseum the eye rests on the Basilica of the Lateran, marking the extreme N.E. boundary of the *Cælian*. N. of the Cælian, and on the l. of the Coliseum, is the *Esquiline*, more extensive than any of the other hills, and marked at its southern extremity by the ruins of the Baths of Titus, at its northern angle by the ch. of Santa Maria Maggiore, while the ruined dome of the so-called Temple of Minerva Medica and the walls of the city indicate its extreme boundary on the E. The *Quirinal*, a long narrow eminence, begins at the Forum of Trajan, visible from the eastern angle of the tower. We can easily see from this point that a portion of the hill had been removed to make room for Trajan's Forum, as we shall find stated hereafter on the inscription of his column. The massive square tower of the middle ages, called the Torre delle Milizie (vulgarly known as Tower of Nero), and the walls of the Forum of Augustus, assist us in marking the line which separates the base of the Quirinal from that of the Esquiline. The Quirinal stretches from the Forum of Trajan to the N.E. behind the Colonna Palace. It is covered with buildings, among which the most conspicuous is the Palace of the King. The *Viminal*, between the Quirinal and the Esquiline, is remarkable for its flat surface, which makes it difficult to distinguish as a separate eminence; a part of it is covered by the Baths of Diocletian. The ch. of S. Lorenzo in Panisperna occupies nearly its highest points and the hill may be traced in the gardens extending from it to the Piazza di Termini and the Baths of Diocletian. In walking from the Trinità de' Monti to S. Maria Maggiore, the separation between the Quirinal and Viminal is distinctly recognised. These are the 7 hills which were included within the walls of Servius Tullius; but there are others beyond those limits, which it is necessary to particularise. N. of the Quirinal is *Monte Pincio*, the *Collis Hortulorum*, the favourite promenade of the modern Romans. On the other side of the Tiber is the *Janiculum*, at the foot of which lies the quarter of

Trastevere; at its southern extremity, but without the walls, is the *Monte Verde*, overlooking the Tiber; beyond, to the N. of the Janiculum, is the *Mons Vaticanus*; and in the extreme distance, forming the boundary of our present prospect, is the *Monte Mario*, capped by the villa *Mellini*, surrounded by cypress plantations. The area between the Janiculum and the Pincian includes nearly the whole of modern Rome. The last eminence that remains to be noticed is the artificial mound called *Monte Testaccio*, from the fragments of earthen vessels of which it is formed; it is situated at the southern angle of the Aurelian walls, at the foot of the Aventine, between the river and the pyramid of Caius Cestius, but cannot be distinguished from the point where we are now standing, the higher mass of the Aventine intervening.

§ 8. GENERAL REVIEW OF THE RUINS.

The RUINS OF ROME may be classed under 3 heads: 1. The works of the Royal or Kingly period; 2. Of the Republican or Consular; and 3. Of the Empire, not a trace being visible of the civilization that preceded Romulus, except, perhaps, a few flint implements, and fragments of earthenware of pre-historical character found lately on the Esquiline.

1. *The Kingly Period* (B. C. 753-510).

—The consideration of this first period carries us back to the early history of Rome, to enter into minute particulars of which would obviously be out of place in a work of this description, and would involve details with which the traveller may be presumed to be already familiar. It will be sufficient for our present purpose to state that the Latin settlement attributed to Romulus was situated on the Palatine, the site of the earlier settlement of Evander and his Arcadians, and was probably not more than a mile in circumference. The Sabine colony of Tatius occupied the Capitoline and the Quirinal, the Capitoline being their citadel. The Etruscans had their settlements on the Cælian and parts of the Esquiline. In these times there were small lakes

or swamps between the Palatine and Aventine, and between the Palatine and the Capitoline. The union of the three settlements led to the gradual increase of the city, and, in less than 150 years from the foundation by Romulus, the Cloaca Maxima, one of the most ancient architectural monuments of Rome, was constructed to drain these marshes. The valley at the foot of the Palatine and the Capitoline was then set apart for the general assemblies of the united nations, and became, under the name of the Forum, the seat and centre of Roman greatness. The western slopes of the Palatine were the scenes of those poetical traditions which are identified with the earliest history of the city, and some antiquaries have even fixed the sites where stood the Ruminal fig-tree, the altar of Hercules, the Lupercal, and even the cave of Cacus. The latter is still pointed out in the slopes of the Aventine, on the side overlooking the Tiber. The few remains of the kingly period which are now extant are entirely in the Etruscan style, built of large quadrilateral blocks, like the walls of Volterra, Cortona, and other cities of Etruria. These remains are the Mamertine prisons, begun by Ancus Martius (B.C. 640), and enlarged by Servius Tullius (B.C. 578); the Cloaca Maxima of Tarquinius Priscus (B. C. 616); the remains of the walls of the Palatine, and of the early fortifications on the Cælian (near S. Gregorio), and Viminal (opposite S. Vitale): those of the walls and *agger* of Servius Tullius, which will be hereafter described: a platform of a temple in the garden of the German Embassy (Palazzo Caffarelli) on the Capitol; and some early tombs of Etruscan style lately found in the neighbourhood of the ch. of S. Eusebio on the Esquiline. (*Vide* Bull. della Comm. Arch., vol. ii. p. 46).

2. *The Consular or Republican Period* (B. C. 510-30).—The storming of the city by the Gauls (B.C. 390), no doubt involved the destruction of many buildings, both of the kingly and early republican periods. The reconstruction of the city seems to have been too hurried to allow much attention to the

arts, and it was not until a comparatively late period that Rome began to be distinguished by the magnificence of its public monuments. The introduction of new divinities required other and more splendid temples, and the luxury and taste acquired in the conquest of Greece naturally led to the construction of palaces and theatres on a more spacious and costly plan than had been previously adopted. The boast of Augustus, that he found Rome of brick and left it of marble, may be taken as a collateral proof of the architectural mediocrity of the republican city. Still, during the last century of the republic, several public works of considerable magnitude were executed. The military ways, paved with large blocks of lava, and particularly the magnificent Via Appia, constructed by Appius Claudius and still perfect through a portion of its course, served as a model for the paved roads of later times; but the remains of other republican structures which can now be recognised are few. We will give here a list of the ruins which undoubtedly belong to the Republican age. The reader will find in the course of this work a more detailed account of those which seem worthy of a special examination.

The best group of monuments of an early character, and relating to the oldest associations of the city, was lately discovered by Sig. Rosa, at the N.W. corner of the Palatine. The walls of the Tabularium, at the base of the Capitol, and overlooking the Forum, and the Doric portico which surmounts it, were rebuilt by Q. Lutatius Catulus in B.C. 77. We may also mention as a recollection of the Republican age, the *Tarpeian Rock*, visible from the grounds annexed to the Prussian Embassy and Archæological Institute. No remains exist of the *Capitolium Vetus*, which stood on the Quirinal between the Royal gardens and the Villa Barberini: but its situation has been determined by the discovery of several inscriptions, illustrated by Prof. Mommsen in the 'Corpus Inscriptionum Latinarum,' vol. i., pp. 587, 588. Of the Republican temples the only one now standing in good preservation is

that of the *Fortuna Virilis*, near the Ponte Rotto; but remains of the temples of *Bellona* and *Honos*, near the *Porta Collina*, have been exposed in the foundations of the new Treasury during the present year. Beneath the ch. of S. Pietro in Carcere, near the Piazza Montanara, are some early substructions and pillars that belong undoubtedly to the temples of *Juno Sospita*, *Hope*, and *Pietty*. The cell of the temple of *Ceres*, behind the ch. of S. Maria in Cosmedin, dates probably from the republican period, although the columns belong to subsequent restorations, as also do the foundations of many temples restored by the Emperors, especially those of *Jupiter Stator* on the Palatine, of *Castor and Pollux* in the Forum, &c.

Among the hydraulic works anterior to Augustus we may mention the subterranean watercourse of the *Appian* aqueduct, discovered by Fabretti in the vineyard of Benedetto Santori at La Moletta—that of the *Anio Vetus*, described by Piranesi, and found again several times in our days, in levelling for the rly. station—and the magnificent remains of the united streams of the *Marcia*, *Tepula*, and *Julia*, near the Porta Maggiore, although it seems almost impossible to distinguish the original work from the additions and restorations made during the early period of the Empire. In the hydraulic class of Republican works we must comprehend also the quays supporting the banks of the river, especially near the mouth of the Cloaca Maxima, in front of the Emporium, the substruction of the island of S. Bartolommeo, built in the shape of a boat, as well as some of the bridges, described § 5.

Among the places of public resort or business, are to be mentioned the ruins of the *Portico of Philippus*, near the Piazza della Tartarughe, the portico surrounding the docks and landing-places near the Testaccio, the only ruin in Rome built in *opus incertum*: the remains of the *Septa* under the Doria Palace, those of the *Forum Olitorium* (Piazza Montanara), *Romanum*, and of *Julius Cæsar* (Via del Ghettaarello)—the early substructions of the *Circus Maximus* and *Circus Flaminius*: those of the

Theatre of *Pompey*, those of the Gardens of *Cæsar*, outside the *Porta Portese*, &c.

The last and richest class of monuments of the Consular age consists of the tombs. Those of the *Scipios*, of *Cæcilia Metella*, of the *Sempronian* family, of *Bibulus*, and of *Eurysaces*, will be described in § 16. But we must not close this paragraph without mentioning one of the most singular discoveries ever made in our epoch, that is to say, the discovery of the famous *Puticoli*, or pits, where the corpses of slaves, beggars, and criminals were buried or heaped confusedly together, until the lugubrious tract of ground was given to *Macenas* to convert into a garden. In removing the modern soil between the churches of *S. Antonio* and *S. Eusebio* on the *Esquiline*, for the opening of the *Via Napoleon III.*, the foundations of the *Puticoli* were excavated. They consist of a large number of chambers about 17 ft. square, entirely filled up with ashes, bones, and organic detritus. The space occupied by this early cemetery, according to *Horace*, was 1000 ft. long, 300 wide; and its extent was marked by a channel of *travertine*, considerable portions of which were found in March 1874. The solid rock of *tufa* on which the *Puticoli* rest, is pierced with narrow galleries on which open several sepulchral chambers or *hypogæa*, of early *Etruscan* style. The reader may consult on this subject the description given by *Sig. Lanciani*, in the '*Bull. della Comm. Arch.*' vol. ii. pp. 46, 59.

The Latin inscriptions of the Republican period found up to the present day exceed the number of 2000, and have been collected in the first volume of the gigantic work published by the *Royal Academy of Berlin*, under the name of '*Corpus Inscriptionum Latinarum*.'

3. *The Empire* (B.C. 30—A.D. 476).—*Augustus*, after the victory of *Actium*, built on the *Palatine* the magnificent Temple of *Apollo* and his own palace, the ruins of which are to be seen in the *Villa Mills*, and filled the *Campus Martius* with temples, porticoes, theatres, and other buildings. Of those

constructions, portions of which remain at the present time, in addition to his own palace, may be cited the Forum which bore his name, with the Temple of *Mars Ultor* in the centre, the *Basilica Julia*, the Temple of *Julius Cæsar*, the Theatre of *Marcellus*, the Portico of *Octavia*, the Imperial Mausoleum, now the *Amfiteatro Corea*, the Arch of the *Marcia*, *Tepula*, and *Julia* waters, now *Porta S. Lorenzo*. A complete list of the monuments raised by him at his own expense in the Roman world is given by the famous Greek, Latin inscription on the *Augusteum* at *Ancyra* in *Asia Minor* (cf. *Mommson's Monumenta Ancyrana*, and *Perrot's Galatia*). The pyramid of *Caius Cestius*, near the Protestant burial-ground, was erected about this time. *Agrippa*, following the example of his master, contributed largely to the embellishment of Rome, and constructed extensive *thermæ* in the *Campus Martius*, which served as the model of those immense structures erected by the later Emperors. His great work was the *Pantheon* (B.C. 26), the best-preserved monument of ancient Rome, adjoining his baths. The Arch of *Dolabella*, on the *Cælian*, was erected, as the inscription tells us, in the consulate of *Dolabella* and *Silanus*, in the 10th year of our era. *Tiberius* (A.D. 14) enlarged the Imperial Palace, connecting with it the house of *Germanicus*, began the *Prætorian Camp*, the outline of which may still be traced at the north-eastern angle of the city; and rebuilt the Temple of *Castor and Pollux*, and that of *Ceres and Proserpine*, whose columns and cella are preserved in the ch. of *S. Maria in Cosmedin*. *Caligula* (A.D. 38) enlarged the palace of the *Cæsars* on the *Palatine*; and *Claudius* (A.D. 41) constructed that noble aqueduct that bears his name, which is still the admiration of the world. But all these works were eclipsed by the magnificent building of *Nero* (A.D. 54). The fire which he is accused of kindling destroyed more than half of the city, and upon its ruins arose his *Golden House*, occupying a space equal to that of a large town, filling the valley since occu-

pied by the Coliseum, and extending on the Esquiline as far as the Gardens of Mæcenæ, near the modern rly. stat. Nero also rebuilt a large portion of Rome, and constructed baths, now covered by modern palaces, between the Pantheon and the Piazza Navona. He completed the Circus of Caligula, partly occupied by the Basilica of St. Peter's and the Vatican Palace, and memorable as the spot on which many of the early Christians suffered martyrdom. To Vespasian (A.D. 70) we are indebted for the foundation of the *Forum Pacis* and the Coliseum, or Flavian amphitheatre, the noblest ruin in existence. It was dedicated by Titus (A.D. 79), 10 years after the taking of Jerusalem, but not finally completed until the reign of his successor, Domitian. On the lower slopes of the Esquiline, Titus converted a portion of Nero's palace into substructions for his baths, so well known by their picturesque remains. Domitian (A.D. 81) enlarged the Palace of the Cæsars, and began some baths near those of Titus, which were more extensive in their plan than those of his predecessor, and were finished by Trajan. He also erected the beautiful Arch of Titus, to commemorate the conquest of Jerusalem by his predecessor. Nerva (A.D. 96) finished the *Forum Transitorium*, which also bore his name; and his great successor Trajan (A.D. 98) erected a temple in it to Minerva, the front of which remained standing until the 17th centy., when it was destroyed by Paul V. Trajan has also left us in the remains of the Ulpian Basilica and his funeral column two of the most interesting monuments of Rome. The works of Hadrian (A.D. 117) peculiarly mark his taste for the colossal. His Temples of Venus and Rome were erected from his own designs and under his personal direction. His villa near Tivoli was on the most exaggerated scale; and his mausoleum, now the Castle of St. Angelo, is gigantic in its dimensions. The Pons Ælius was also constructed by Hadrian as a passage to his tomb. The temple at the extremity of the Forum which bears the name of

Antoninus Pius (A.D. 138) and his wife Faustina was raised to them by the senate. The column of Marcus Aurelius Antoninus (A.D. 161), called the Antonine Column, though inferior to that of Trajan as a work of art, is one of the well-known monuments of Rome. The arch of Septimius Severus in the Forum was erected to him and his sons Caracalla and Geta by the senate (A.D. 205); as the other which bears his name, in the Forum Boarium, was in honour of the emperor, his wife, and his sons, by the goldsmiths and dealers of that locality. To this period may be ascribed the Janus in the same locality. The Baths of Caracalla (A.D. 211) surpass in magnitude all previous works of the same kind: their ruins still excite the surprise of every traveller, and are remarkable as having supplied the museums of our time with the Farnese Hercules, the Toro Farnese, and other celebrated statues. These Thermæ were completed by Elagabalus (A.D. 218), and his successor Alex. Severus (A.D. 222). Aurelian erected the Temple of the Sun on the Quirinal, whose massive substructions may still be seen in the gardens of the Colonna Palace, and (A.D. 271) accomplished the greatest work of the latter times of the Empire, by surrounding Rome with the immense fortification represented by the actual walls. With the exception of the Baths of Diocletian (A.D. 302), which have peculiar interest from the tradition that they were built by the Christians during the persecutions of his reign, there are few ruins to detain us until the time of Constantine (A.D. 306). The baths of this emperor may still be traced in the Villas Aldobrandini and Rospigliosi, on the Quirinal. His arch, erected to commemorate his victory over Maxentius, is near the Coliseum, and is adorned with bas-reliefs plundered from an arch of Trajan, the site of which is now unknown. His Basilica constitutes one of the most conspicuous ruins bordering on the Forum: it was built by Maxentius, and dedicated by Constantine after the death of his rival. To the same period

belong the temple and circus near the Appian Way, erected by Maxentius to the memory of his son Romulus (A.D. 311). The Pons Gratianus, constructed by the emperors Valentinian and Gratian (A.D. 364), still connects the island of the Tiber with the Trastevere. The column of Phocas was erected A.D. 608 by the exarch Smaragdus to the Greek emperor of that name; but the column is evidently of an earlier date, probably removed from some edifice of the age of the Antonines.

This rapid review of the leading ruins will be useful to the traveller in enabling him to understand the age of the different monuments, as it will also in pointing out the chronological succession to such as wish to study the history of Rome by means of her existing ruins, and to follow the progress of her architecture through its various stages down to the decline of art under the later emperors.

It will scarcely be less instructive to take a rapid survey of the gradual ruin of the city. On the conversion of Constantine to Christianity some of the ancient temples were changed into places for Christian worship, but a still greater number were destroyed. Independently of the injuries sustained from the invading armies of Alaric (A.D. 410), Genseric (455), Ricimer (472), Vitiges (537), and Totila (546), the inhabitants appear to have regarded the ancient buildings as so many public quarries. Belisarius employed the remains of ancient edifices in repairing the walls during his celebrated defence of the city. The aqueducts had been previously destroyed by Vitiges, who burnt everything outside the walls; the baths were thus rendered useless, and the Campagna was reduced to a state of desolation from which it has never recovered. Totila is supposed to have commenced the destruction of the Palace of the Cæsars. In the 7th and 8th centuries Rome suffered a constant succession of calamities; earthquakes, inundations of the Tiber, and the famine and pestilence of which they were the natural precursors, desolated the city

more than the attacks of the barbarians or the subsequent sieges of the Lombards. From the end of the 7th to the close of the 8th century 5 inundations are recorded, in one of which the whole city was under water for several days. The disputed succession to the papacy, the contests of the popes with the German emperors, and the frequent absence of the court, had also considerable influence in leading to the neglect and ruin of the city. The Normans of Robert Guiscard surpassed all previous invaders in the extent of their ravages: they burnt the city from the Antonine column to the Flaminian gate, and from the Lateran to the Capitol; they ruined the Capitol and the Coliseum, and laid waste the whole of the Esquiline. The great monuments were soon afterwards occupied as fortresses by the ruling Roman families. The Coliseum, the Septizonium of Severus, and the Arches of Titus and Janus were seized upon by the Frangipanis; the tomb of Hadrian and the Theatre of Pompey by the Orsinis; the Mausoleum of Augustus and the Baths of Constantine by the Colonnas; the Tomb of Cæcilia Metella was converted into a fortress by the Savellis and the Caetanis; the ruins of the Capitol were held by the Corsis; the Quirinal by the Contis; and the Pantheon so frequently received the garrisons of the Pope that in the time of Gregory VII. it bore the name of *S. Maria in turribus*. Even the Basilicas were not secure; that of St. Paul was fortified by the Corsis, and that of St. Peter by the people. But these were not the only calamities of Rome during the middle ages. In 1345 the city was again inundated by the Tiber, and nothing but the summits of the hills are said to have remained uncovered. In 1349 it was desolated by a fearful earthquake. In 1527 it was cruelly pillaged by the Connétable de Bourbon; and, as Gibbon truly observes, suffered more from him than from the ravages of Genseric, Vitiges, and Totila. The Constable, according to the account of the Marquis Bonaparte, who was an eye-witness, opened his first trench before the face of the Aurelian wall,

on the side of the tomb of Cæcilia Metella. Thus, fatally pointed in the direction of that part of the Appian road, the artillery injured that tomb and the Circus of Romulus, demolished the sepulchres bordering the Appian Way, and mutilated the baths of Caracalla. In 1530 the city was visited by another inundation, scarcely less calamitous than the preceding. From a very early period the erection of new churches and the repairs of the city walls had continually operated to the destruction of the ancient monuments; the lime-kilns of the middle ages were supplied from the ruins, and the temples and other buildings were despoiled of their columns for the decorations of religious edifices. The popes are responsible for a large share of this system of wholesale destruction. As early as the 8th centy. we find Gregory III. taking 9 columns from some temple for the basilica of St. Peter. Adrian I. destroyed the Temple of Ceres and Proserpine to build S. Maria in Cosmedin. Paul II. built the Palace of St. Mark with materials taken from the Coliseum. By the middle of the 15th century so many monuments had been ruined for building purposes or burnt into lime, that, when Æneas Sylvius was elected pope under the name of Pius II., he issued a bull to prevent the further continuance of the practice: "*De Antiquis Ædificiis non diruendis*" (1462). Notwithstanding this measure, Sixtus IV. in 1474 destroyed what remained of the stone piers of the Sublician bridge to make cannon-balls, and swept away numerous ruins in his general reform of the city. Alexander VI. destroyed a pyramid near the Vatican to construct a covered way leading from the Palace to the Castle of St. Angelo. Paul III. plundered the Temple of Antoninus and Faustina, the Arch of Titus, the Forum of Trajan, and the Theatre of Marcellus, and built the Farnese Palace with blocks of travertine brought from the Coliseum, although he had issued a bull making it a capital offence to "grind down" statues. Sixtus V. removed the works of art of the Septizonium of

Severus to ornament St. Peter's. Urban VIII. removed in part the basement of the Tomb of Cæcilia Metella to construct the Fountain of Trevi, built the Barberini Palace with materials taken from the Coliseum, and stripped the Pantheon of the sheets of bronze which had escaped the plunder of the emperor Constans II. in the 7th century, to construct the baldachino over the great altar at St. Peter's—an act immortalised by Pasquin in a saying which has now almost become a proverb:—

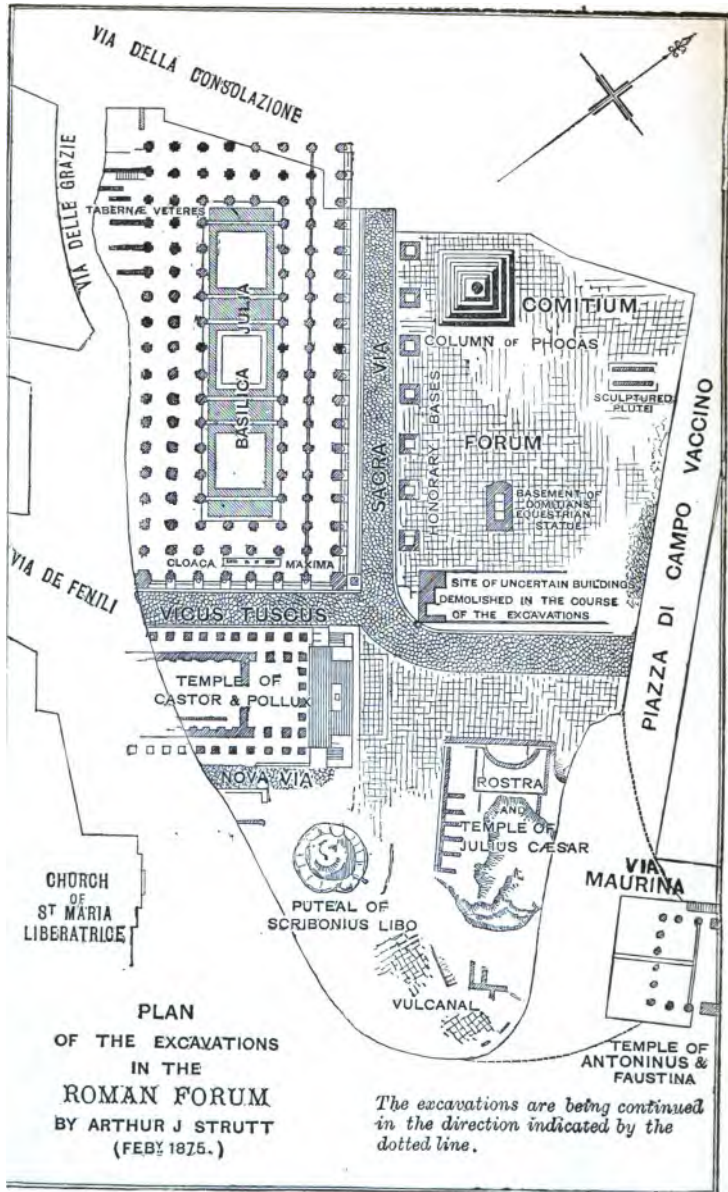
"*Quod non fecerunt Barbari, fecere Barberini.*"

Paul V. removed the entablature and pronaos of the Temple of Pallas Minerva in the Forum Transitorium to build his fountain on the Janiculum, and the last of the marble columns of the Basilica of Constantine to support the statue of the Virgin before the ch. of S. Maria Maggiore. Alexander VII. destroyed an ancient arch of Marcus Aurelius to widen the Corso. Most of the statues of saints and prophets in the churches were worked out of ancient columns, and the marbles which so profusely decorate the altars may in many instances be recognised as fragments of classical buildings.

From these details the reader may be surprised that so many relics of a city which has existed for 2600 years are still visible. When we look back on the condition of the great capitals of our own time, how few there are which have preserved unchanged even their monuments of the middle ages! If Rome had undergone as many alterations as London has witnessed within the lapse of a few centuries, we should not find one stone standing upon another which we could identify with her historic annals.

After this general sketch of the monuments and their vicissitudes, we shall proceed to describe them one by one, classifying the ruins under separate heads, and leaving it to the convenience or taste of the traveller to combine the classical antiquities with the ecclesiastical edifices and

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other objects of interest, or examine each class separately. It cannot, however, be too strongly impressed upon his attention that there are few ruins which have not been the subject of antiquarian controversy; and that to enter into these disputes would only serve to bewilder him upon almost every question of Roman topography; besides, these vexed questions have been impartially reviewed in Mr. Dyer's article *Roma* of the 'Dictionary of Ancient Geography,' mentioned in our Introductory Remarks (p. [45]). In many instances the doubt which hangs over the name and object of certain monuments will never be removed, and the discovery of their real destination would add but little to the interest of the ruin. For, in spite of what has been written, the enjoyment of the spectator must depend on his own enthusiasm; the ruins are but the outlines of a picture which the imagination and memory must fill up: and they who do not expect too much are less likely to be disappointed than those who look for visible memorials of the heroes, poets, and orators whose fame has consecrated the soil, and invested even the name of Rome with imperishable interest.

"Where is the rock of Triumph, the high place
Where Rome embraced her heroes? where the steep

Tarpeian? fittest goal of Treason's race,
The promontory whence the Traitor's Leap
Cured all ambition. Did the conquerors heap
Their spoils here?"

§ 9. FORUMS.

"Yes; and in yon field below

A thousand years of silenced factions sleep—
The Forum, where the immortal accents glow,
And still the eloquent air breathes—burns with
Cicero!

The field of freedom, faction, fame, and blood:
Here a proud people's passions were exhaled,
From the first hour of empire in the bud
To that when further worlds to conquer fall'd."

Childe Harold.

1. *The Roman Forum.*—The recent excavations made by the Italian Government, under the direction of Sig. Rosa, have removed to a considerable extent the doubts which perplexed the writers of former times with regard to the situation and the extent of the

Forum. This celebrated area, where the fate of the world has been discussed so often, has the form of a trapeze or irregular square, extending from the Arch of Septimius Severus to the Temple of Julius Cæsar on its longest diameter, and from the ch. of S. Adriano to the steps of the Basilica Julia on the other. It is paved with large slabs of travertine, and decorated with the following monuments. On the W. side, along the street separating it from the Basilica Julia, there are 7 square basements of honorary columns, fragments of which lie scattered around. These columns are represented in one of the bas-reliefs on the Arch of Constantine, and were coated with gilt bronze (as can be seen by the holes left by the cramps which supported it): they were surmounted also by statues of gilt bronze. On the S. side, facing the Temple of Julius Cæsar and the Rostra Julia, a line of shops was discovered in 1872, built probably at the end of the 3rd or the beginning of the 4th century. These shops, interesting for the history of the later alterations of the Forum, were pulled down by Sig. Rosa, in spite of the orders given by the Government and of the unanimous opposition of antiquaries of all nations. On the N. side, facing the Rostra and the Arch of Severus, stands the column of Phocas. The solitary *Column*, called by Lord Byron

"the nameless column with a buried base,"

was excavated to its base in 1813, at the expense of the Duchess of Devonshire; it is no longer nameless, an inscription upon its pedestal stating that it was raised to the Emperor Phocas, whose gilt statue stood on the top, by the exarch Smaragdus, in A.D. 608. At the base of this column, and bordering on the ancient road which separates them from the Basilica Julia, are 7 pedestals, which probably supported votive statues or pillars. A little more to the N.W. stand the two magnificent bas-reliefs discovered in January 1873, which must be considered as the best works of art found in the course of Sig. Rosa's researches. There has been much speculation as to the use of

these plutei or parapets, and the reason of their existence. According to the best explanation, they marked the place where citizens going to vote at the elections had to pass and show the *tessera* of admission. The bas-reliefs on the inner face of the *plutei*, representing the *suovetaurilia* or sacrifice of a pig, sheep, and bull, certainly refer to the *census* of the citizens. They are carved in the most exquisite style. The outer face of one of the slabs represents a scene alluding to the law passed by Domitian against the publication of the *libelli famosi*, or libellous pamphlets: and the same on the other slab refers to another decree of the same Emperor forbidding the eviration of young slaves. Such is the explanation of the bas-reliefs given by Sig. Carlo Ludovico Visconti, in his French pamphlet, published by Bocca (216, Corso): but there is another interpretation given by Dr. W. Hensen, the learned secretary of the Prussian Institute: according to which the first bas-relief represents the burning of the books containing the list of the credits of the Imperial treasury, ordered by Trajan; and the second, his institution of the *pueri* and *puellæ alimentarii*, or gratuitous education of boys and girls in the Roman Empire (cf. 'Annali dell' Istituto').

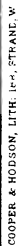
Whatever the true meaning of these sculptures may be, they deserve the highest attention, not only on account of their perfection as works of art, but from the view of the W. and N. sides of the Roman Forum, represented on the background of each scene. We may easily recognise the Basilica Julia, the temples at the foot of the Capitol, the Arch of Tiberius, the Rostra, &c., and their relative position is in perfect accordance with existing remains.

The rectangular basement of masonry standing in the centre of the paved area of the Forum, is now attributed to the colossal equestrian statue of Domitian. When first discovered, it still had some important marks of its former decorations: but the large blocks of giallo antico, on which the basement rested, have been removed by Sig. Rosa. If this opinion

is confirmed, the discovery must be considered as the final argument on the topography of the Roman Forum and its immediate neighbourhood; for, according to the well-known description of Statius, the colossus of Domitian had the Basilica Julia on the rt., the Temples of Vespasian and Concordia behind, the Basilica Emilia on the left, and the Temple of Julius Cæsar in front; and it is obvious how perfectly well the ruins attributed to the above-mentioned buildings correspond to the position of the basement discovered in the centre of the Forum.

We shall now take a rapid survey of the magnificent buildings which surround the Forum, mentioning only the names of those which are hereafter described under their special classes. The annexed plan of the excavated portion of the Forum was drawn on the spot by Mr. Arthur J. Strutt, in the beginning of 1875.

Tabularium.—Beginning with the ruins on the slope of the Capitoline, the massive wall which forms the substructions of the modern Capitol is one of the most interesting existing fragments of Roman masonry of the Consular period: 240 ft. in length and 37 ft. in height, it is composed of rectangular blocks of that particular variety of volcanic tufa from Gabii, called *Lapis Gabinus* by the ancients. Upon it, as upon a basement, are the remains of 16 Doric half-columns, upon which stood a series of arches 23 ft. high, and about 11 wide, supporting the architrave of the Tabularium or Record Office. In his restoration of the building Canina supposes this Doric portico to have been surmounted by another of the Ionic order, scarcely a fragment of which remains. Within the façade are two corridors; the lower one, lightened by square windows, was used in the middle ages as a prison; in the upper one, Nicholas V., about the middle of the 15th centy., formed a magazine for salt, which corroded the piers and led to their destruction. The following inscription carved on the architrave of an arch, on the side of the building facing the Mamertine



prison, leaves no doubt with regard to its construction or restoration, B.C. 78, and its use as a Tabularium, where the *tabulae* or bronze plates recording the decrees of the Senate and other public acts, were preserved:—Q. LVTATIVS . Q. F. Q. N. CATVLVS . COS. SVBSTRVCTIONEM . ET . TABVLARIVM . EX . SEN. SENT. FACIENDVM . COERAVIT . EIDEMQVE . PROB; they are therefore interesting as Republican works, and still more so as remains of the ancient Capitol.

More recent excavations in the interior of the Tabularium led to the discovery of a flight of steps leading from it to the Forum, the entrance from the latter being long closed by the Temple of Vespasian built against it. These stairs, of 67 steps, are of the Republican period. They form two flights between walls of the most massive construction, supported upon horizontal arches or lintels, of which we see so few examples in Rome. During the excavations which led to their discovery, several inscriptions were found, amongst which a small altar rudely inscribed C. FANNIVS . M.F. COS. DE SENAT SENT DEDIT, who was the author of the celebrated Sump-tuary Law (161 B.C.). These stairs formed a passage from the Forum into the Tabularium, and it is probable that it was by them that the Vitellian rioters gained access to the Capitol (A.D. 69), a circumstance that led probably to their being closed by building against the entrance the temple dedicated to Vespasian.

The Doric portico of the Tabularium has been cleared out for the purpose of forming an Architectural Museum of all the fragments discovered in the Forum, a kind of supplement to the Museum of the Capitol. This collection contains the beautiful fragments found round the Temples of Concord and Vespasian, which are amongst the best existing specimens of Roman architectural decoration. The Archæological Commission has recently exposed the entire extent of this venerable building, and it is proposed to turn it into a topographical museum, where the architectural fragments of monuments no longer in existence will

be preserved and classified. The place is open to visitors from 9 to 3 P.M., and the darkest passages are lighted by gas. The custode of the Tabularium—his name written over the door close by—will open the gate leading to the ruins.

The three temples of Saturn, Vespasian, and Concord, which stand on the southern slope of the Capitol, between the Tabularium and the modern road, are among the most conspicuous ornaments bordering on the Forum. The site of the first temple is marked by an Ionic portico of 8 columns; that of the second by 3 beautiful Corinthian pillars of white marble; that of the third by a wide raised space, paved with coloured marbles. On the W. side of the Temple of Vespasian is a raised triangular space, surrounded by the remains of a portico recently restored. This was the SCHOLA XANTHA, close to which the Roman notaries had their offices. Under the portico were the statues of the 12 *Dii Consentes* (see p. 51). The position of the *Milliarium Aureum* was near the angle of the portico of the Temple of Saturn, at the extremity of a semicircular wall faced with coloured marbles, and extending to the Arch of Septimius Severus, near which it terminated in a conical pyramid. This semicircular construction represents the ancient *Rostra*, the conical pillar, the *Umbilicus Romæ*, from which all distances within the walls were measured, as those beyond the gates of Rome were inscribed on the M. Aureum. The Arch of Septimius Severus stands in front of the Temple of Concord; behind it stood the Duillian column, and before it the equestrian statue of Marcus Aurelius, now on the *Piazza del Campidoglio*. The ancient road seen under the arch is of a date long posterior to that of the arch itself, being considerably raised above the original level of the way that it was destined to span. Before the discovery of the ancient Clivus Capitolinus in front of the Temple of Saturn, it was supposed to have led from the Forum to the Capitol. The Clivus Capitolinus, which we now see passing from

before the Basilica Julia, and ascending tortuously between the Temple of Saturn and the Schola Xantha, offers in this space one of the best preserved specimens of a Roman causeway. To the l. of the Septimian Arch is the *Mamertine Prison*, over which stands the modern ch. of S. Pietro in Carcere.

Proceeding now along the l. or E. side of the Forum, the ch. of S. Martina is supposed to be built on the site of the *Secretarium Senatus*, and the adjoining one of S. Adriano on the ruins of the Basilica *Æmelia*, erected by Paulus *Æmilius* with money borrowed from *Cæsar* (1500 talents). The mass of modern low houses between this ch. and the Temple of Antoninus is supposed to occupy the place of the *Atrium Minervæ*, connecting the *Forum Transitorium* with the *Romanum*, and of the *Stationes Municipiorum*, or raised seats for the ambassadors of foreign towns. The Temple of Antoninus and Faustina, now the ch. of S. Lorenzo in Miranda, may be considered to mark the limit of the Forum in this direction, but to have been outside of it. In front of it stood the Arch of Fabius, the conqueror of the Allobroges (cf. De Rossi, 'Arco Fabiano,' in the *Annali dell' Inst. di Corrispondenza Arch.*, 1859, p. 310 sq.).

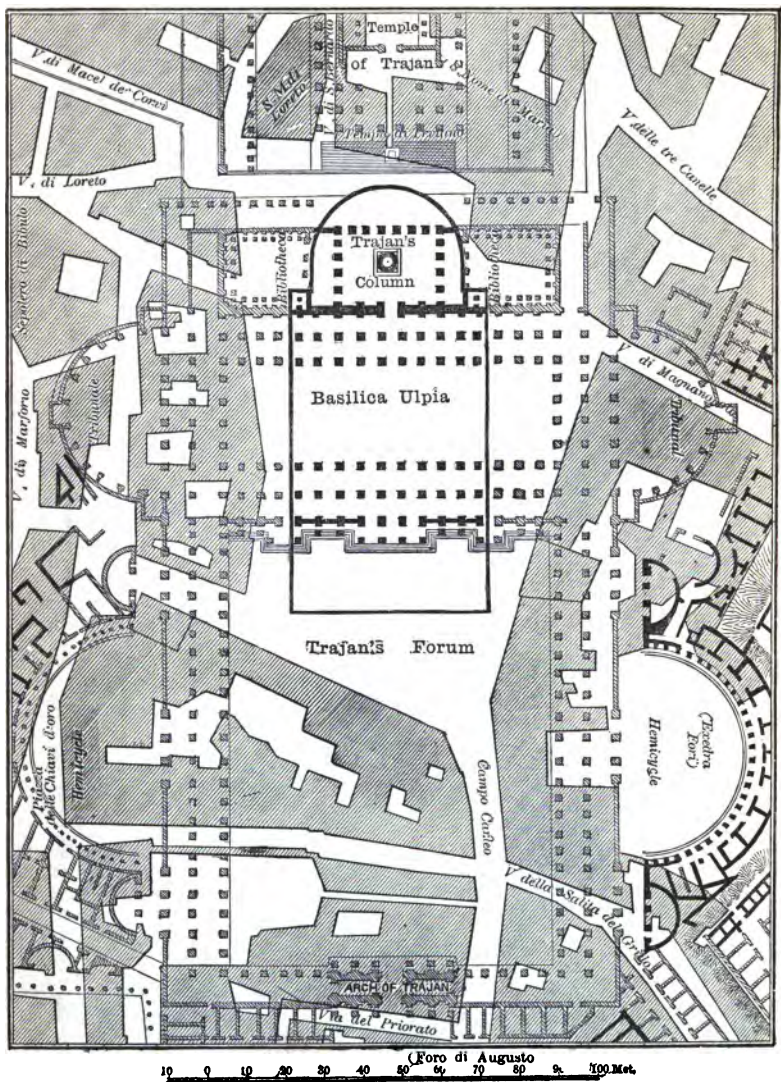
The S. side of the Forum is marked by the shapeless remains of the Temple of Julius Cæsar and of the *Rostra Julia*, a semicircular tribune from which Tiberius read his funeral speech on the death of Augustus. The celebrated *Fasti Consulares*, or *Capitolini*, giving the list of the consuls and public officers to the time of Augustus, and the *Fasti Triumphales*, giving the record of all the triumphs obtained by Roman generals, were found near this spot, and were probably carved on the marble slabs forming the basement of the temple. During the excavations of 1874 the very first lines of the *Fasti Triumphales*, mentioning the victories of Romulus, were found here, and are now placed on a truncated column at the N.W. corner of the temple. On the Natale di Roma, or anniversary fête of the foundation of Rome (21st of April), this venerable record of the

primitive greatness of the city is crowned with laurel and evergreens.*

Nearly opposite the Temple of Antoninus and Faustina stand the magnificent remains of the Temple of Castor and Pollux, with the 3 beautiful marble columns, which architects have long regarded as models of the Corinthian order. A wide street marking the beginning of the *Vicus Tuscus* separates this temple from the Basilica Julia:—QVAE . FVIT . INTER . AEDĒM . CASTORIS . ET . AEDĒM . SATVRNI, as Augustus himself tells us in the inscription of Ancyra. This Basilica extends along the W. side of the Forum, between the *Vicus Tuscus* and the *Vicus Iugarius* at the foot of the Temple of Saturn. The Government of Pius IX., under the direction of Canina, had exposed in 1853-54 more than one-half of its area; but the excavations were completed by Sig. Rosa only two years ago, and we may now easily trace the plan of this once wonderful building; 24 of the pilasters which supported the arcades of the side aisles are still erect, and some of them are 16 ft. high. The pavement of the aisles is composed of slabs of white marble; and that of the nave of *giallo antico*, *pavonazzetto*, and *Africano*. Idle boys in ancient times scratched numerous *tabulae lusoriae*, or gambling formulæ, on the floor of the basilica; many of them are still legible, consisting of short sentences composed of 4 words of 6 letters each. The following one is to be seen near the 5th pilaster on the W. side of the nave:—BINCES—CAVDES—PERDES—PLANCIS; and it is remarkable on account of the mistake in the last word, which has seven letters instead of six (cf. Sig. Lanciani's account in the 'Bulletino dell' Istituto,' Nov. 1871).

The modern *Campo Vaccino*, a name given to the valley of the Forum as early as the 15th centy., when it became a cattle market, extends as far as the Arch of Titus. On the W. side it is bordered by the ch. of S. M. Liberatrice, marking the site of the Temple of Vesta, and by the Farnese Gardens.

* Cf. Lanciani, 'Bull. dell' Inst.' 1871, p. 53.



FORUM OF TRAJAN.

On the S. side the ch. of S. Francesca Romana stands on the platform of Temple of Venus and Rome. On the E. side the first building which requires notice is the small circular *Temple of Romulus*, the son of Maxentius, now the vestibule to the ch. of SS. Cosma and Damiano. The two half-buried columns of Cipollino marble belong to the portico of the temple. The immense ruin on the S. next to it, formerly called the Temple of Peace, is now known to be the basilica begun by Maxentius, and completed by his successor, whence it took the name of *Basilica of Constantine*.

The *Sacra Via* passes immediately in front of this edifice. The classical scholar will hardly require to be reminded that the *Sacra Via* was a favourite promenade of Horace, as recorded in one of his most playful satires (lib. i., ix.):—

“Ibam forte Viâ Sacrâ, sicut meus est mos,
Nescio quid meditans nugarum, et totus in illis.”

Opposite to the Basilica of Constantine is the *Arch of Titus*, interesting not only as the most beautiful of the Roman arches, but as having been erected in commemoration of the conquest of Jerusalem. It stood on the *Summa Sacra Via*, the highest point of the *Via Sacra*. (See § 14, ARCHES.)

All the objects mentioned in this general survey of the Forum, of which there are any remains now visible, are described under their several classes, to which the reader is referred for more particular details.

Forum of Trajan.—The population of Rome having increased to an enormous extent in the later centuries of the Republican era, the Forum Romanum, the favourite place of resort and business, was no longer sufficient for its requirements. First, Julius Cæsar, then Augustus, Domitian, Nerva, and Trajan, added new *fora*, one in connection with the other, occupying the entire surface of the valley between the Capitol, the Palatine, and the Quirinal. The magnificence of such a wonderful mass of buildings, containing the best works of art which the genius of Greece and Rome had created, exceeds the power of our imagination; but the scattered

remains which have come down to us give sufficient evidence of the splendour which once commanded the admiration of the world.

The Forum of Trajan was begun by that great emperor after his return from the Dacian war, and completed A.D. 114. A triumphal arch, from which, according to some writers, were taken the medallions and the statues of barbarian kings, now on the Arch of Constantine, gave entrance to the Forum. Then came a large square with porticoes on three sides, and the Basilica, called Ulpia, from Trajan's family name, on the N. side. Beyond the Basilica rose the funeral column, in the centre of a square area, having on two sides the celebrated Greek and Latin libraries. The last building, the temple erected to Trajan by Hadrian, occupied the area on which now stands the Palazzo Valentini (the Prefettura di Roma), on the E. and W. of the Forum two semicircular wings, with a double tier of shops and public offices, supported the slopes of the Quirinal and Capitoline hills, partially cut away to make room for this magnificent suite of buildings. The architect employed by Trajan for this work was Apollodorus.

We will now pass in review the parts of the monument which have escaped destruction.

Of the arch, which gave entrance to the square, only some exquisite medallions remain, representing scenes in the life of the great emperor. They are described in the subsequent account of the Arch of Constantine, on which monument they are now to be seen, admitting the general opinion that they were taken from this arch, although we have no positive proof of the fact. About one-third of the extent of the Forum was discovered in 1812, when the French prefect of Rome, Comte de Tournon, caused two convents and several houses to be pulled down to lay open the present area. The marble pavement has almost entirely disappeared, but many fragments of marble capitals, entablatures, bas-reliefs and votive or honorary inscriptions, are inserted in the modern enclosure wall.

Among these inscriptions, one fragment* deserves our attention, as it contains the record of the famous liberality of Trajan, when he caused the registers of the debts of citizens to the State to be burnt on the inauguration of his forum. The sum of the debts was not less than *SESTERTIVM NOVIES MILLIES CENTENA MILLIA*, or about 8 millions sterling. There are also some pedestals with long inscriptions in praise of Flavius, Merobandes, Nicomachus, Flavianus, and other eminent statesmen of the 4th and the 5th centuries, but nothing remains of the basement which supported the equestrian statue of the emperor, renowned throughout the Roman world.

Of the two semicircular wings, which supported the slopes of the Capitol and the Quirinal, the one to the l. or W. is entirely concealed by modern houses in the Piazza delle Chiavi d'Oro; but that at the foot of the Quirinal is well preserved, and may be entered from the house No. 6, Via della Salita del Grillo. It bears the traditional name of the Baths of Æmilius Paullus, and consists of many-storied corridors, principally intended to support the lofty bank of earth behind them. The niche-like spaces around, according to Braun's opinion, afforded shelter to the crowd of people accustomed to assemble there, and the *cellæ* were used as shops or public offices. The pavement in front of the building was laid open in 1812 by the French authorities, and it is possible to descend to it, as the old staircase connecting the corridors with the Forum is still in a good state of preservation.

Of the two double rows of granite columns, on which stood the bronze roof of the Basilica Ulpia, only the lower portions remain. The pillars which decorated the main entrance, facing the Forum, as well as the steps leading to it, were of costly *giallo antico* marble; and some fragments of them, discovered a few years ago, are now placed under an arch of the modern enclosure wall. A considerable fragment of the frieze and cornice, suffi-

cient to convey an adequate idea of the astonishing perfection of the edifice in its smallest details, is preserved in the same place.

The funeral column, the base of which was excavated by Paul III. in the 16th century, is described under its proper head. The granite pillars and marble capitals scattered around, the diameter of which is much greater than that of those belonging to the Basilica, are the only remains of the temple erected by Hadrian in honour of his predecessor after his deification. The area of this temple, which extended nearly to the middle of the Piazza dei SS. Apostoli, is occupied now by the Palazzo Imperiali Valentini, the residence of the Prefect of Rome.

Forum of Nerva (f. of *Minerva*, *Paladium*, *Transitorium*; the latter denomination being derived from the circumstance of the main thoroughfares passing through it) was an oblong area, surrounded with porticoes, having a temple of Minerva in the centre. The only remains of this fine building (begun by Domitian and completed by Nerva in the long narrow space between the *fora* of Augustus and of Peace) are the two columns of the portico called *Le Colonnacce*, supporting a richly ornamented frieze and entablature. The columns are more than half-buried in the ground, and their height may be estimated at 35 ft. The back wall of the portico is built of large blocks of peperino, once cased with slabs of marble. On the attic is the colossal figure of Minerva as the patroness of feminine industry; and the frieze represents the goddess instructing young girls in various female occupations; some figures are weaving; others weighing the thread, or measuring the webs; others again carrying the *calathus*. In the angle, according to Braun, the aqueducts which supplied Rome with water are symbolised in a poetical manner, under the form of youths carrying urns, from which streams rush over rocks. In the centre of the Forum stood the Temple of Minerva, of which not a trace now remains, although its hexastyle pronaos was

* Described by Fea ('Fasti,' p. 11).

still erect in the early part of the 17th century, bearing an inscription that it had been erected by Nerva in the 2nd year of his reign. Inigo Jones in 1614 saw a part of it, and a sketch of it is given by Mr. Burgess from Gamucci's 'Antichità.' It was pulled down by Paul V., and its beautiful Corinthian columns cut up to decorate his fountain on the Janiculum. A very exact idea of the building may be formed from Palladio's drawings of it. (*Architettura*, lib. iv.)

Forum of Augustus, adjacent to those of Cæsar and Trajan, built by that emperor, A.U.C. 752, to enclose the magnificent temple which he vowed to erect to Mars the avenger at the battle of Actium, and which was dedicated in the year of the birth of our Saviour. It was in this temple that the Senate assembled to decide on questions of peace or war, or on triumphs to victorious generals, who deposited in it their insignia. The actual remains consist of a portion of the S. wall of the cella, with 3 Corinthian columns and a pilaster of the rt. peristyle, all 54 feet high and of white marble. The ornaments are in the purest style, and the proportions are regarded by architects as a model of the Corinthian order. Behind the columns, and partly resting on them, are the buildings of the convent of the Annunziata, which is believed to conceal the cella of the temple. Close to the ruin is an archway, called *l'Arco de' Pantani*, half-buried in the soil, which formed one of the ancient entrances to the Forum of Augustus, on the side of the Quirinal. The outer wall of the Forum may be traced as far as the Piazza del Grillo; it is a stupendous fragment, between 500 and 600 feet in length, of great height, and built of square blocks of Alban stone, laid alternately on their sides and ends, as in the so-called Etruscan style, showing that this early mode of building was continued until a late period. It makes 3 or 4 angles, and was originally pierced with several arches on the side of the Quirinal, 3 of which are now walled up, and half-buried

under the accumulations of the soil. The mediæval name of *Arco de Pantani* owes its origin to the marshes caused by the water collecting in the neighbourhood before the reopening of the old drains. An early wall of square blocks of tufa has been discovered by Mr. J. H. Parker under the foundations of the *Torre de Conti*, a mediæval stronghold at the S.E. corner of the Forum; but whether it belonged to the Forum itself or to an earlier construction it is now impossible to decide.

Forum of Julius Cæsar, founded by him in A.U.C. 708, after the battle of Pharsalia, and out of its spoils; the ground on which it stood having cost the enormous sum of 10,000,000 sesterces (about 900,000l. sterling). It was the second erected in Rome, and opened into the Forum Romanum behind the modern ch. of Santa Martina. In its centre stood the Temple of Venus Genetrix, containing statues of that goddess and of Cleopatra, and in front the bronze figure of Cæsar's favourite horse. Some very fine specimens of masonry in Lapis Gabinus and travertine belonging to the outer wall of this Forum, on the side of the Capitoline hill, may be seen in the court of the house No. 18 in the dirty lane called the *Vicolo del Ghettaarello*. This Forum became memorable from its connexion with the first offence given to the citizens by Cæsar, who, sitting in front of the temple, received the senators, when they had come to him, in great state. On the wall of the Forum, still existing in the *Vicolo del Ghettaarello*, open several large chambers, now entirely underground, which were formerly used as shops or offices, especially for *antiquarij*, or copyists of books.*

Of the other Forums, of which remains still exist, the *Boarium* will be described in our account of the Arch of Severus, and the *Olitorium* in the account of the Temples of Piety, Hope, and Juno Sospita.

It may not be out of place to inform the reader that most of the Forums

* Vide De Rossi's 'Bull. di Arch. Christ.' Oct. 1874.

erected during the Imperial period were destined to enclose some remarkable edifice or temple, and were used as places of public resort; in those of Cæsar, Augustus, and Nerva, courts of justice were held in subsequent times, whilst the Forum Romanum continued to be the great political centre of the Roman world until the fall of the Empire.

§ 10. PALACES.

Palace of the Cæsars.—The Palatine Hill has the form of an irregular square, and rises to a height of 51·20 m. above the sea, and 35·40 m. above the surrounding quarters of the city. Its circumference is 1744 m. A narrow deep valley, running from the Arch of Titus to the middle of the Circus Maximus, formerly divided the hill in two summits; that facing the Capitol was called *Germalus*, the other facing the Cælian was called *Palatium*, and was connected with the slopes of the Esquiline by a ridge called the *Velia*, on which still stands the Arch of Titus.

According to Sig. Rosa's theory, the "Rome of Romulus" occupied only the *Germalus*, or northern section of the hill, but the recent (14th of Jan. 1870) discovery of the walls of the primitive town under the Villa Mills, show that they included both the *Germalus* and the *Palatium*, and agrees perfectly with the statement of Tacitus, who describes the four corners of the town as corresponding respectively with the *Forum Romanum*, the *Forum Boarium*, the *Altar of Consus*, and the *Curia Veteres*. Of the 3 gates which gave access to the town, the *Porta Mugonia* and the *Porta Romanula*, have been already discovered, and will be described hereafter.

We shall make no mention of the history of the Palatine under the Kingly and Consular period, as scarcely any trace remains of the buildings of that age. The more recent destinies of the hill, which gave to it a world-wide renown, began under Augustus, who was born in a street called *ad Capita Bubula* (near the Meta Sudans). The victory of Actium having made him

the master of the world, he bought a large plot of ground on the *Palatium* (Villa Mills), on the site of the houses of Hortensius and Catiline, and built the *DOMVS AVGVSTANA*, together with the Temple and Portico of Apollo, the Shrine of Vesta, and the public libraries. After his death, Tiberius enlarged the imperial residence on the south section of the *Germalus*, including in it the house of the family of Germanicus. This new palace, separated from the *Domus Augustana* by the valley already mentioned, and connected at the same time with it by an underground passage, is the *DOMVS TIBERIANA* of the catalogues. Caligula extended the building over the remaining part of the *Germalus*, as far as the Temple of Castor and Pollux, and converted this temple into a vestibule for the new portion he had added. Nero, after destroying by fire more than one-half of the city, began his *Golden House*, at the angle of the Palatium, overlooking the valley of the Coliseum, and extended it as far as the Gardens of Mæcenas on the Esquiline. Vespasian reduced this overgrown edifice within more reasonable limits, giving back to the people that part of Nero's grounds which was not included in the Palatine. The same emperor filled up with lofty cross-walls the valley which divided the *Palatium* from the *Germalus*, and on this artificial base built the magnificent palace, the ruins of which are the most conspicuous among those excavated June 1861. Domitian added the *Stadium*, on the south side of the *Domus Augustana*, and the Temple of Apollo: and Septimus Severus raised another splendid series of buildings at the S.W. corner of the hill, the only part which had been left unoccupied. The imperial residence was repeatedly rebuilt and altered by succeeding emperors, and the greater part of it is supposed to have fallen into decay in the time of Theodoric, in spite of his extensive works of repair. In the 7th century, the central portion, and particularly the Palace of Vespasian, was sufficiently perfect to be inhabited by Heraclius; but since that period the imperial residence became only a mass

FORUM ROMANUM.

Church of
S.M.Liberatrice.

ENTRANCE

V E L A B R U M

S. Teodoro

S. Teodoro.

PALACE OF TIBERIUS.

PALACE OF CALIGULA

PALACE OF DOMITIAN.

S. Anastasia

Via CIRCUS della MAX

THE RUINS ON

TICE PALATINE.

Scale of M.
10 20 30 40 50
Proportion of

of ruins, so shapeless and undefined, that any attempt to discover the plans of the several parts was long regarded as perfectly hopeless.

"Cypress and ivy, weed and wallflower grown
Matted and mass'd together, hillocks heap'd
On what were chambers, arch crush'd, columns strown
In fragments, choked-up vaults, and frescoes steep'd
In subterranean damps, where the owl peep'd,
Deeming it midnight:—Temples, baths, or halls?
Pronounce who can; for all that Learning reap'd
From her research hath been, that these are walls.—
Behold the Imperial Mount! 'tis thus the mighty falls."
Childe Harold.

Before 1870 the hill was portioned out in gardens and vineyards, the names of which must be recorded here, as they are connected with many important discoveries, related in topographic books. The summit or table-land of the *Germalus*, and the little valley filled up by *Vespasian*, were enclosed in the *Orti Farnesiani*, which accordingly contain the ruins of *Domus Tiberiana*, *Germanici*, *Caligulæ*, *Flaviorum*, *T. Jovis Statoris*, et *Propugnatoris*, *Area Palatina*, &c. The *Vigna Nusiner* occupied the N.W. slope of the *Germalus*, overlooking the *Velabrum*, the *Forum Boarium*, and the N. end of the *Circus Maximus* (*Porticus Catuli* (?), *Domus Gelotiana*: *muri urbis*). On the southern portion of the hill (*Palatium*) were the *Villa Mills*, with the *Domus Augustana* and the *Temple of Apollo*; the *Vigna del Collegio Inglese*, with the *Stadium Palatinum*: the *Orti Roncioni* or *Castelli*, with the *Palace of Severus*: the *Orti di S. Bonaventura* and *Barbarini*, with the buildings of *Nero*. All these private properties were enclosed by lofty walls; and some of them, viz., the nunneries and convents, were utterly inaccessible. In 1848 the Emperor of Russia bought the *Vigna Nusiner*, where he made extensive excavations, which led to the discovery of the walls of *Romulus*. A few years afterwards this valuable ground was given back to *Pius IX.*, who bought also the *Vigna del Collegio Inglese*, the *Orti Roncioni*, and *Castelli*. The *Orti Farnesiani*, formerly the property

of the *Neapolitan house of Bourbon*, were purchased in 1861 by the Emperor *Napoleon III.* for a sum of 10,000*l.* sterling, for the purpose of excavating on a large and regular scale what remained of the dwellings of the *Cæsars*. This splendid undertaking was carried on at the expense of 30,000*l.* under the able direction of *Cav. Pietro Rosa*, a descendant of *Salvator Rosa*, the romantic landscape and figure painter of the 17th centy. In 1870, the *Farnese Gardens* were transferred by *Napoleon* to the *Italian Government* for a sum of 690,000 frs., and *Sig. Rosa* was confirmed as director of the excavations. Under his care the entire extent of the hill (except the *Vigna Barberini*) has been opened to the public, and the visitor is now enabled to take a complete survey of the different buildings which composed the palaces of the *Cæsars*.

In our survey of the hill we shall follow the description and plan, published in 1873 by *C. L. Visconti* and *R. A. Lanciani*, which seems to be the best book written on the subject. (An English translation of the '*Guida del Palatino*,' by a talented American lady, *Miss Annie Brewster*, is published by *Bocca*.)

Orti Farnesiani.—The gate of the *Orti Farnesiani*, facing the *Basilica of Constantine*, is considered one of the best works of *Vignola*. On each side of it are two marble pedestals, discovered A.D. 1547, near the *Arch of Severus*: that on the l., dedicated to *Constans* and *Galerius*, has a bas-relief representing a *suovetaurilia*; the opposite one bears an inscription mentioning the victory of *Constans* over *Magnentius*. Near the fountain on the 3rd landing-place of the steps leading to the central casino (formerly *Muelliera*) we meet with the pavement of the *Clivus Victoriae*, which led from the *Porta Romanula* to the *Temple of Victory*, built by *Evander* on the highest summit of the hill. The street is bordered on the W. by the substructions of the *Palace of Caligula*, on the E. by remains of private houses. It must have been somewhere on this place that the

house of Clodius stood; if so, that of Cicero was in the level space below, bordering on the Sacra Via; their relative sites being well indicated by the exclamation of the great orator, addressing Clodius: "*Tollam altius tectum, non ut ego te despiciam, sed ne tu despicias urbem eam quam delere voluisti.*" About half-way between the fountain and the *Porta Romanula*, in the ground-floor of the modern casino, there is a small museum, containing the best works of art discovered during Sig. Rosa's excavations. Observe, heads of Claudius, of Nero, of Antonia the Younger, of Esculapius, of a dying Persian soldier, of Harpocrates, &c.; cast of a beautiful head of Julia, daughter of Titus; two caryatides in *nero antico*; cast of a statue of a Winged Cupid, the original of which, restored by Prof. Steinhauser, is now in the Louvre; cast of a repetition of the Faun of Praxiteles (the original in the Louvre); statue of Venus Victrix (the head and arms wanting); fragment of a beautiful statue of a youth, in green basalt; two round altars dedicated to Minerva and Lucina.

Descending the *Clivus Victoriae*, we cross the N.E. corner of Caligula's palace. The small, dark rooms on the ground floor were probably occupied by soldiers, who kept guard at the adjacent *Porta Romanula*. The walls of the cellæ are covered with *graffiti*, some of them strongly expressive of the vulgar language used by soldiers. The site of the gate is marked by a lofty arch in brickwork, of the time of Caligula, repaired by Sig. Rosa. The two altars dedicated to Minerva and Lucina, and the heads of Julia and Domitia Longina (?), now in the museum, were discovered near this gate.

Vigna Nusiner. — Crossing the grounds of the Vigna Nusiner, we observe some remains in *opus reticulatum* and peperino, half-buried in the substruction wall of the Farnese, which are supposed to belong to the portico built by Q. Lutatius Catulus after the Cimbrian war. On the opposite

side of the path stands the ch. of S. Teodoro. The remains of the early fortifications of *Roma Quadrata*, at the S.W. corner of the hill, overlooking the Janus, and the ch. of S. Giorgio in Velabro, were excavated in 1853 by the Emperor of Russia. The walls are in *opus quadratum* of large blocks of tufa, 2 ft. high, and from 4 to 6 ft. long. The thickness of the walls is about 4 ft. 6 in., except at the angle, where it increases to 14 ft. Their height does not exceed 13 ft., but is supposed to have been about 40 ft. Behind these remains is a very ancient reservoir for rain-water in the vault of which there are some openings or shafts for letting down buckets.

During the excavations made in 1820, a little beyond this spot, a very interesting altar in travertine was discovered, and may still be seen *in situ*. It is in the early Consular style, with scroll ornaments (*pulvini*), like those on the urn of Scipio Barbatus, and has the following inscription, remarkable not only for its archaic spelling, but also for its subject:—

SEI . DEO . SEI . DEIVAE . SAC
C . SEXTIVS . C . F . CALVINVS . PR
DE . SENATI . SENTENTIA . RESTITVIT.

It is supposed by Mommsen ('Corp. Inscr. Lat., p. 632) to refer to the mysterious *genius loci* or *ajus loquens*, mentioned by Cicero and Varro, as having announced the attack of the Gauls; but which, being nameless, its sex could not be designated. The prætor C. Sextius Calvinus, who, according to a decree of the Senate, replaced the altar, is supposed to be the son of the C. Sextus Calvinus consul, A.U. 654.

Proceeding now in a southern direction, between the ch. of S. Anastasia, and a modern casino ornamented with the bust of the celebrated Monsignore Bianchini, we enter by a small door the beautiful and well-preserved ruins of the *Domus Gelotiana*, included by Caligula in the Imperial palace (Suet. 'Calig.' 8). The walls of the rooms are covered with *graffiti*, showing that the place was occupied, during the 2nd centy. by veterans of

the corps called *peregrinorum*, and much frequented by boys belonging to the imperial *pædagogium*, or school for court pages. The records scratched on the plaster by the scholars are highly interesting in an archæological and historical point of view, as well as for the witticisms of some of them.

On a wall of the last room on the rt. of the central *hexedra*, under a representation of an ass turning a mill, is written, "*Labora Aselle quomodo ego laboravi et proderit tibi*"—a very clever joke on some individual named *Asellus*. The most interesting *graffito* was discovered in 1857, in the room next to the hemicycle, and shortly after removed to the Kircherian Museum in the *Collegio Romano*.

The caricature represents the Christian *Alexamenos* (*Ἀλεξάμενος σέβετε θεόν*. *Alexamenos adores his god*) in the act of worshipping the Saviour, who is represented as a man with the head of an ass, hanging from the cross. The date of the *graffito* being not later than the 2nd centy., it must be considered as the earliest representation of the Crucifixion.*

Our path winds up the western slope of the hill, crowned on this side by the tall cypresses of the Villa Mills, and brings us to the *Stadium* built by Domitian, enlarged and restored by Hadrian and Septimus Severus. It occupies the long, narrow space between the *Domus Augustana* and the Severian Palace, and consists of two parallel walls, 625 ft. long, with a hemicycle at the western end, where the *Meta* or extremity of the *Spina* is visible. The Imperial tribune, which opens in the middle of the S. wall, was added by Hadrian, and is divided in 2 floors. The lower one contains 3 rooms, decorated with frescoes of the 3rd centy., of no value as works of art, but interesting for the representation of a *sphæra*, or terrestrial globe.

* Vide 'Kraus, Das Spottcrucifix vom Palatin.' Freiburg in Breisgau, 1872. Becker, 'Das Spottcrucifix d. röm. Kaiserpaläste,' Breslau, 1866. Garrucci, 'Civiltà Cattolica,' 1857. C. L. Visconti, 'Giornale Arcad.,' vol. lxii.

The tribune itself stood on the upper floor, and was ornamented with beautiful pillars of *pavonazzetto* marble and red granite, fragments of which lie scattered in the arena below. The niches of the hemicycle contained most likely the statues of the Amazons discovered in this place at the end of the 16th centy., together with the Hercules of Lysippus, bought by Cosimus III. for the Palazzo Pitti. The portico of the Stadium is composed of half-columns of brickwork, inlaid with *portasanta*. The bases are of white marble, and one of them has an inscription showing that the block was quarried under the consulship of Scapula Tertullus and Tericius Clemens, A.D. 195, that is to say under the reign of Septimus Severus. The *meta*, excavated in 1868, is decorated with a fountain, restored by Theodorici with materials removed from earlier buildings, among which must be mentioned a tombstone of a vestal virgin, similar to those found in the 16th centy. near S. M. Liberatrice.

The remains of the Palace of Severus, on the corner of the hill above *La Moletta*, are more picturesque than any now existing on the Palatine. Numerous arches, corridors, and vaults, still retaining their ancient stucco mouldings, are interspersed with fallen masses of buildings, among which are found fragments of mosaic pavements, of frescoes, and marble ornaments. Any attempt to describe these ruins, or assign them to particular destinations, would be mere loss of time; but the crumbling walls, clothed in ivy and other creeping plants, diversified by laurel and ilex, will supply the artist with exquisite combinations for his pencil. The celebrated *Septizonium*, built by Severus, A.D. 198, in order, it is said, to attract the eyes of his African countrymen, on their arrival in the capital through the *Porta Capena*, stood near the junction of the *Via de Cerchi* and the *Via di S. Gregorio*. It derived its name from its seven tiers of arcades rising above each other, and was considered one of the most magnificent ornaments of the

Palace of the Cæsars. During the middle ages it was converted into a fortress by the Frangipani family, and very much injured during the continual struggles of that turbulent period. A portion of it was still standing in the 16th centy., when it was destroyed by Sextus V. to furnish materials for the building of St. Peter's. Travellers should not fail to walk to the extremity of the terrace above the arcade overlooking the Moletta, and enjoy from that elevated spot the magnificent view over the ruins, Appian Way, Campagna, and distant mountains. As no communication exists at present between this side of the Palatine and the grounds of the Convents of S. Bonaventura and the Visitazione (Villa Mills), and the Vigna Barberina, we shall retrace our steps towards the Orti Farnesiani to examine the ruins of the Palaces of Tiberius, Germanicus, Vespasian, and Caligula, for the complete discovery of which we are indebted to the munificence of Napoleon III., although partial excavations had been made at several preceding periods. On the rt. hand of the path, between the Stadium and the Farnese Gardens, and under the remains of the House of Augustus, which will be described below, are the ruins of a gigantic hemicycle, in rubble work of black lava, called by old antiquaries the Theatre of Statilius Taurus. It was used probably as a *pulvinar*, or balcony, for the accommodation of the emperor and his court when disposed to witness the games of the Circus Maximus, situated directly under the Palatine Hill.

The first edifice we meet with, on reaching again the *Germalus* or Farnese Gardens, has two fine halls, which Signor Rosa calls, without sufficiently conclusive reasons, the *Academia* and the *Bibliotheca*. Between them and the Flavian Palace are the remains of a small square *atrium*, consisting of 6 Cipollino columns of the Corinthian order. Through an opening in front of these columns we can see the enormous substructions of *opus quadratum*, built across the valley (erroneously called *intermontium*) to afford a level ground

for the Palace of Vespasian. And here it must be observed that, whilst on the southern summit of the hill the imperial buildings cover every available square foot of ground, without any regard to the preservation of more ancient monuments, on the northern elevation the greatest care was taken by the Cæsars to preserve the buildings which time and religious traditions had made venerable. The *Area Palatina*, and the open ground in front of the *Academia*, 525 ft. long, 318 ft. wide, would have afforded a convenient space for the palace designed by Vespasian: but its sacred or historical recollections obliged him to respect that site, and to create an artificial platform instead, by filling up the valley which contained no monuments of great interest.

The plan of the magnificent building raised by the Flavian family (Vespasian and his sons Titus and Domitian) may be compared, in a certain degree, to that of a private house. Three halls open on the front of the palace. The one in the centre, called *Tablinum* by Sig. Rosa and *Aula Regia* by Bianchini, is 160 ft. long, 120 wide, and was used for state receptions. When first discovered by the Farnese of Parma it had 16 Corinthian columns of *pavonazzetto* and *giallo* marble, 24 ft. high; two of them, which stood on each side of the entrance, were sold for a sum of 2000 *zecchini*. The threshold, of Greek marble of enormous size, was removed to the Pantheon, for the restoration of the high altar. The niches contained colossal statues of green basalt, two of which, representing Hercules and Bacchus, were discovered in 1724. On the rt. of the *Aula Regia* opens the *Basilica*, or Hall of Justice, erroneously called by Sig. Rosa the *Basilica Jovis*, as the indication contained in the Acts of the Martyrs, SS. Silvester and Laurence, refers evidently to one of the neighbouring temples of Jupiter. This basilica is remarkable for the great width of its nave: the walls, the apse, the stairs leading to the tribune, and part of the pavement are well preserved. The apse was enclosed by a marble network railing, portions of which, as well as 4 of the columns

which separated the nave and aisles, still remain. Here justice was rendered in the imperial palace, as it was in that of our kings at Westminster. On the opposite side of the *Aula Regia*, and in a corresponding position with the basilica, is a large hall, supposed to be the *Lararium*, or private chapel of the Cæsars. In front of the 3 noble halls already described runs a portico, decorated with a row of Corinthian pillars of Cippolino marble, of which 2 only have been found and replaced. The same portico runs along the N. side of of the palace, but the columns are of stone, covered with plaster.

The *Peristylum*, which separates the *Aula Regia* from the *Triclinium*, covers a surface of 27,000 square ft., and was ornamented with columns of *portasanta* marble, fragments of which are still lying round the walls. According to Suetonius ('Domit.,' 21), these porticoes were the favourite promenade of Domitian, who, fearing to be murdered at every moment, caused the walls to be coated with phengite marble, which had the property of reflecting objects like a mirror.

The *Triclinium* is a noble hall, corresponding in size to the *Aula Regia*. Part of its marble pavement is in a good state of preservation. It is probably the apartment designated as *Sicilia* and *Jovis Cœnatio* by Julius Capitolinus, where the Emperor Pertinax was when the Prætorians attacked the palace gate, and from which his flight did not save his life. In the centre of the hall a modern flight of steps leads down to the remains of a private house, commonly called the *Baths of Livia*, of which Vespasian made use in the foundations of his palace. Out of the *Triclinium* opens, on the rt., the *Nymphæum*, with remains of a large fountain, where the statue of the winged Eros, now in the Louvre, was discovered in 1862. On the W. wall of the *Nymphæum* stands the coffee-house, or Casino, built by the Farneses, with a portico ornamented with frescoes of the school of Taddeo Zuicari. They represent scenes taken

from the Virgilian traditions of the Palatine, Æneas visiting Evander, Cacus carrying off the cattle of Hercules, Evander sacrificing to Hercules, the Lupercal, and the foundation of Rome.

In front of the Palace of Vespasian opens a large square, the *Atrium Palatii*, mentioned by Martial, with remains of the *Clivus Palatinus*, paved with enormous blocks of lava. Here stood the *Porta Mugionis*, or *Porta Vetus Palatii*, of the wall of Romulus, and here are the remains of the Temple of *Jupiter Stator*, built by the same king, and restored by M. Attilius Regulus, A.U.C. 458. On the foundation blocks have been traced some names of slaves or workmen, such as *PILOCRAATES*, *DIOCLES*.

Beyond the temple of Jupiter Stator stand the substructions of the *House of Caligula*, extending along the *Clivus Victoriæ* as far as the Temple of the Castores. They are surrounded and limited by a very long *Cryptoporticus*, or vaulted gallery, with windows opening on the *Area Palatina*. The entrance to the *Cryptoporticus* is by the side of the fountain under the modern casino, or else by the N.W. corner of the Temple of Jupiter.

On the 24th of January, A.D. 41, one of the most tragical events in the history of Rome, the murder of Caligula, took place in this subterranean gallery. The young emperor, after having witnessed the representation of the *Ludi Palatini* in the *atrium* of the palace, instead of going back to his apartments by the state entrance, where his guards were in attendance, entered the *Cryptoporticus*, called *crypta* by Suetonius, and *σπενωπὸς ἡρεμικῶς* by Josephus, where some noble youths, from Asia, were practising hymns and dancing. The emperor stopped to witness their exercises, when Cassius Cherea and Cornelius Sabinus rushed on him, murdered him with their swords, and then, as the historian says, concealed themselves in the house of Germanicus, annexed to the palace. This statement is very important, as it gives evidence that the beautiful painted house, to which the *Cryptoporticus* leads, is not

the paternal house of Tiberius, as supposed by Sig. Rosa, but the *house of Germanicus*, the father of the murdered emperor. (See annexed plan.) This extremely fine building ranks amongst the most important discoveries hitherto made on the Palatine. It is divided into two portions, viz. the state apartments and the private dwelling-rooms. The state apartments consist of a vestibule or *Prothyrum*, which opened on the public street, and subsequently on the cryptoporticus of the *Domus Tiberiana*. Next comes the *Atrium*, with an altar for domestic gods, having on the W. side the *Triclinium* or dining-room, painted with arabesques and animals, such as mandarine ducks, deer, &c.; and on the S. side the *Tablinum*. Here were discovered some of the finest paintings handed down to us from classical times: amongst which a large group of Galatea and Polyphemus (*a*); another of Mercury, Io, and Argus (*b*); a view of a street in Rome 1800 years ago, with a female knocking at a door, and others looking down from the windows (*c*); a lady at her toilette, &c. The larger frescoes appear to have been executed by Greek artists, the names affixed to the figures (ΙΩ, ΑΡΓΟΣ) being in Greek characters. The two oblong rooms, on each side of the *Tablinum*, are richly decorated with groups of arabesques, small landscapes with figures and animals, and wreaths of flowers and fruit, executed in the same style as those found in the villa of Livia at Prima Porta.

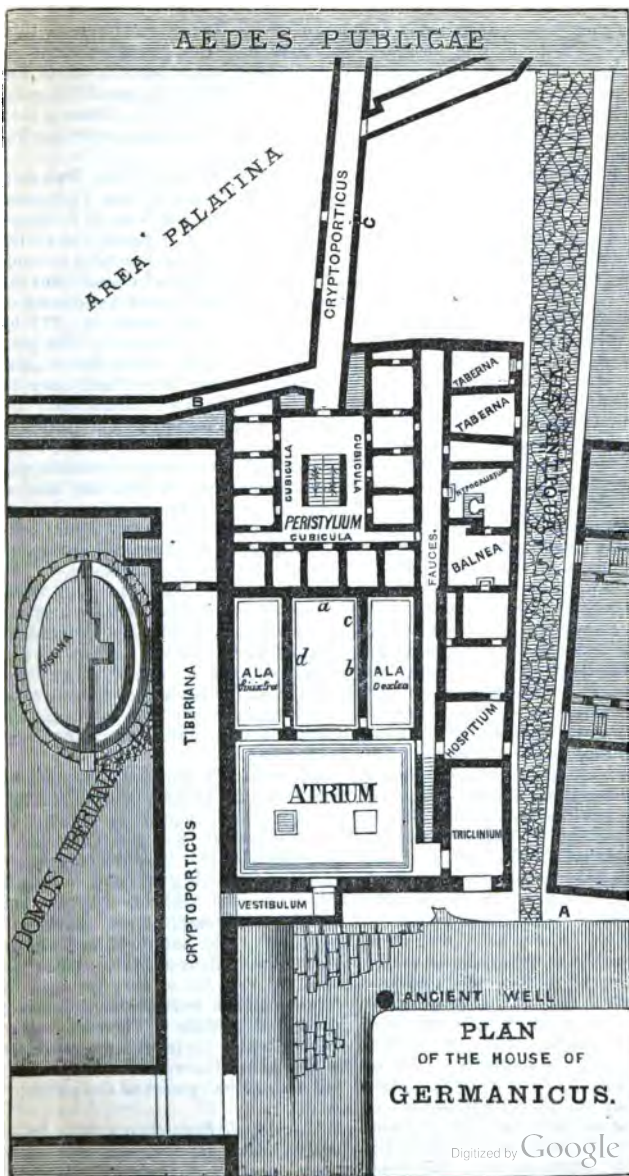
Behind this more decorated portion of the house, and reached by a narrow staircase and corridor (*fauces*), is what may be called the domestic apartments, consisting of a *peristylum*, surrounded by bedrooms or *cubicula*, kitchen, and small bath-room with its furnace or *hypocaustum*. Some of the rooms on the rt. of the *fauces* were evidently shops, as we see was customary also in the grand dwellings of Pompeii. A subterranean passage starts from this portion of the house in the direction of the *Domus Augustana*; here were discovered the leaden pipes conducting water to the house of Germanicus,

which are now exhibited in the *tablinum* at (*d*). The first bears the name of Julia Augusta, probably the daughter of Titus; the second of Eutychus, intendant of Domitian; the third of a Pescennius, perhaps a freedman of Pescennius Niger, a rival of Severus.

The subterranean passage seems to have been blocked up by the foundations of Vespasian's Palace; a modern opening through them leads to the substructions of the *Temple of Jupiter Victor*, and to the *latomia*, or stone-quarries of the Palatine, subsequently used as reservoirs for rain-water. These deep and dangerous excavations cannot be visited without a special permission from Sig. Rosa.

The Temple of Jupiter Victor, of which only the rubblework nucleus remains, overlooked the Circus Maximus and the Aventine. In front of it were a flight of steps and 2 broad terraces. On the upper terrace has been placed a round altar, discovered in the adjoining *Area Palatina*, and bearing this interesting inscription:—DOMITIVS. M. F. CALVINVS. PONTIFEX. COS. ITER. IMPER. DE. MANIBIEIS. This Cnæus Domitius Calvinus is the famous general who commanded the centre of Cæsar's army at the battle of Pharsalia, and was twice consul in B.C. 53 and 40. The phrase *de manubiis* refers to the treasures conquered by him during the Spanish war, which he employed in embellishing the Regia, or residence of the Pontifex Maximus, as related by Dion Cassius (xlviii. 42). The fluted cavity in the centre of the altar contained probably a bronze vessel.

Close to the N.W. extremity of the hill, facing the *Forum Boarium*, are some ruins of opus quadratum, which evidently belong to a very early period. Here stood the *Tugurium Faustuli*, the *Casa*, and the *Temple of Romulus*, the fifth *Sacrarium* of the *Argei*, and also the *Sacrarium* of *Mars*, of which the *Salii Palatini* had the custody. But the ruins of the different buildings are so dilapidated that it would be mere loss of time to speculate about their destination. An ancient paved road, bordered by massive walls, leads down



C.—Cryptoporticus leading to Palace of Vespasian beneath the Temple of Jupiter Victor.
a, b, c.—Fine frescoes.
d.—Lead water-pipes, with inscriptions of Livia and Domitian.

A.—Road leading from Cryptoporticus Tiberiana to Scaes Caci, and the Ara Maxima of Hercules.
B.—Cryptoporticus.

to the Valabrum, and is terminated by several steps, which descend abruptly into the valley. There is little doubt that here were the *Scala caci*, leading to the *Ara Maxima* of Hercules in the plain below, which is mentioned in the 8th book of the 'Æneid,' as that by which the aged king, Evander, led Æneas to his dwelling on the Palæteum :—

"Ibat rex obsitus uero
Et comitem Æneam juxta natumque tenebat
Ingressi, varioque viam sermone levabat."
Æn. viii. 306.

Excavations commenced in March, 1875, revealed the ruins of private residences with vapour baths at the W. angle.

In front of the painted house of Germanicus, to the W., is a huge mass of rubble-work, supposed by Sig. Rosa to be the *Auguratorium*, but which, from the discovery of a statue of Cybele, is now supposed to be the *Ædes Matris Deum*, or temple of that goddess, mentioned by the Catalogues soon after the hut of Romulus. The ruin, which commands a fine view of the Velabrum and the Capitoline Hill, is separated from the *Domus Tiberiana* by a paved street, which turns at a rt. angle on reaching the house of Germanicus. At the corner of this street is an ancient well, evidently one of the many of which traces are found in the Palatine in use anterior to the construction of aqueducts. The *puteal* of the well is a modern restoration. Little or nothing is known yet about the plan of the *Domus Tiberiana*, or Palace of Tiberius, which stands on the other side of the street. Its area is at present covered by gardens, which extend also over the central portion of Caligula's house.

From their flowery beds, and especially from the grove of ilexes at the N.E. corner, where the celebrated *Accademia degli Arcadi* used to meet in the 17th centy., we have a splendid view over the Capitoline Hill, the Forum Romanum, and the southern portion of modern Rome. A still better place for enjoying the glorious panorama of the ancient and modern city is obtained from the small round tower called the *Torretta del Palatino*, near the resi-

dence of the Director. Between this belvedere and the grove of ilexes, a long flight of stairs leads down to the substructions of the Palace of Caligula, and the Clivus Victorise, from which we began our excursion over the Palatine.

The Villa Mills, or Villa Palatina, a convent for nuns of the Visitation, is entered from the Via di S. Bonaventura, leaving the Sacra Via at the Arch of Titus. These beautiful grounds acquired considerable interest from the discovery of the *Domus Augustana* or Palace of Augustus, made in 1777 by the French Abbé Rancoueil. The plan of the excavations, from the original drawings of Benedetto Mori, may be seen in Guattani's 'Monumenti Inediti,' and in Piranesi's 'Antiquities of Rome.' The front of the Palace overlooked the Circus and the Aventine, and had 10 windows, besides the central door. The prothyrum led to a square atrium, surrounded by a portico of 8 columns and 4 pilasters, on which opened the state apartments. The inner *peristylum*, 105 ft. long, 95 wide, was ornamented with 56 pillars of the Ionic order. Of this superb building nothing now remains, except a few rooms, opening on the E. side of the peristylum, which appear to have been richly decorated. Two of them are octagonal, with domes admitting light from above.

The casino of the villa, designed by Raffaellino del Colle, a pupil of Raffael, has a portico exquisitely painted by Giulio Romano from the cartoons of his great master. The frescoes represent Cupid showing his darts to Venus, Venus at her toilette, Jupiter and Antiope, Hermaphrodite and Sal-maces, &c. The paintings, well known by the illustrations of Marcantonio and Agostino Veneziano, were restored by Cammuccini in 1824 at the expense of Mr. Charles Mills. The convent of the Visitation having been suppressed by the Italian Government, its grounds will shortly be opened to the public.

Vigna di S. Bonaventura, &c., forming one side of the Via San Gregorio, on the S. side of the hill,

are the vineyards of S. Bonaventura and S. Sebastiano, in both of which are considerable masses of brickwork, which belonged to edifices, chiefly baths, erected in the time of Nero. In the latter are some remains of the conduits which supplied the palace with water from the Claudian aqueduct, and within the precincts of the convent are ruins which appear to have belonged to the reservoirs of a bath.

Vigna di S. Sebastiano, belonging to Prince Barberini, chiefly remarkable as containing some of the arches of the Claudian Aqueduct, erected by Nero to carry water to the Imperial edifices and to his thermæ, which covered a considerable portion of the declivity of the Palatine on this side. Between the high brick wall, which supports the cliff on the side facing the Via Sacra, and the Via Sacra itself, excavations have been made by the Italian Government, leading to the discovery of some baths, probably those built in the 4th centy. by Maximian. The centre of the edifice is occupied by a large hall, in the form of a basilica, ornamented with columns of Cipollino. At the northern end, near the Arch of Titus, are the foundations of the *Torre Cartularia*, a mediæval stronghold, built by the Frangipani to protect the entrance to their fortress, which included also the Coliseum and the Septizonium. Its name seems to have been derived from the archives of the Popes, which were preserved in it. During the troubles of 1167, Pope Alexander III. took refuge in the tower, to escape the assault of the faction of Barbarossa. It was partially destroyed by the Senator Brancaleone in 1257, and the remaining part was pulled down in 1829 during the restoration of the Arch of Titus.

The Sessorian Palace.—This palace, built or restored by Constantine, stood at the S.E. extremity of the city, near the ch. of S. Croce in Gerusalemme, between the Aurelian Walls and the Claudian Aqueduct. Its ruins possess little interest, and consist of two brick walls, with a large niche in the centre. They are commonly called the Temple

of *Venus and Cupid*, from the discovery of a statue, now in the Vatican, representing Sallustia Barbia Orbiana, wife of Alexander Severus, under the attributes of Venus, with Cupid at her feet.

§ 11. TEMPLES.

Temple of Æsculapius, on the island of the Tiber, sacred to the god of medicine. This celebrated temple was founded B.C. 293, on the return of the ambassadors who had been sent to Epidaurus in obedience to the instructions of the Sibylline oracles, for the purpose of bringing Æsculapius to Rome, then suffering from the plague. The story of their voyage is well known to the readers of Livy; it will be sufficient here to state that, on their return with the statue of the god, it was found that a serpent had concealed itself in the ship, and that Æsculapius himself was supposed to have assumed that form in order to deliver the city. On their arrival in the Tiber the serpent, deserting the vessel, hid himself among the reeds of the island. A temple was thereupon erected to him, and the whole island was faced with travertine, its form being reduced to that of a ship. Some remains of this curious work are still visible. The masses of stone which formed the forepart of the vessel are well preserved at the southern end, and may be seen from the suspension-bridge. There were 3 temples on the island, dedicated to Jupiter, Æsculapius, and Faunus. The ch. of San Bartolommeo is supposed to stand on the site of the first. By descending from the gardens of the convent upon the massive ruins which form the S.E. point of the island, we may still see the staff and serpent of Æsculapius sculptured on the huge blocks of travertine forming the ship's bow. The marbles in the convent garden, and the 24 granite columns in the interior of the ch., most probably belonged to the temple of Jupiter, or to that of Æsculapius. In the centre of the island was an Egyptian obelisk placed so as to represent the ship's mast; from the remains of a basement discovered

by Bellori in 1676, it is supposed to have been of great size, and the fragment of the obelisk found here in the last century was probably but a small portion of it. This fragment was long preserved in the Villa Albani, but was removed to Urbino, where it has been erected. The Temple of Æsculapius stood in the centre of the island on the site of the modern hospital of San Giovanni Calabita, where an inscription has been discovered connected with a well filled with *stipæ* or ex-voto offerings by those who had obtained cures at the shrine of the divinity; the third temple, dedicated to Faunus, was at the N.W. extremity of the island, but all trace of it has disappeared under the houses which now cover where it once stood.

Temple of Antoninus and Faustina, at the N.E. extremity of the Roman Forum, now the ch. of S. Lorenzo in Miranda. This interesting ruin is shown by the inscription on its façade to be the temple dedicated by the senate to the Emperor Antoninus Pius and to his wife Faustina the elder. It consists of a pronaos of Corinthian columns, 6 in front, and 2 on the flanks. Each column is composed of a single block of *cipollino*, about 46 ft. in height, with bases and capitals of white marble. The cella, of which the 2 sides remain, is built of large blocks of peperino, which were formerly faced with marble. The ascent to the temple was ascertained, by excavations made in 1810, to be by a flight of 21 marble steps. The cella and portico have preserved a considerable portion of their magnificent entablatures. The frieze and cornice are exquisitely sculptured with griffons, vases, and candelabras; over the portico is the inscription, "DIVO ANTONINO ET DIVÆ FAUSTINÆ. EX. S. C." The columns are beautifully proportioned, and the whole building is in the finest style of art; in front of it, according to some authorities, stood the equestrian statue of Marcus Aurelius, now on the Capitol. An interesting account of excavations made round the temple in the 16th centy. was discovered by Signor R.

Lanciani in a manuscript of the Bodleian Library at Oxford, and published in the *Bull. dell' Inst. Arch.*, Jan. 1872. The researches alluded to were made for the purpose of finding marbles and building materials for St. Peter's. Several fragments of statues, bas-reliefs, and inscriptions were found in a lime-kiln in front of the pronaos, and the large marble steps were removed to the Vatican. This temple, supposed to have been erected about the year 165 of our era, is represented on coins of Faustina and on an ancient bas-relief on the front of the Villa Medici, looking towards the garden.

Temple of Bacchus, a most doubtful designation given to the beautiful ruin near the so-called Grotto of Egeria, now the ch. of S. Urbano. It is a rectangular building, with a portico of 4 marble columns of the Corinthian order, of the time of the Antonines. The intercolumniations were walled up when the building was adapted for Christian worship; half the columns are consequently concealed. Over these is an attic, surmounted by a tympanum, the decorations being in moulded terracotta and brickwork. The interior retains a portion of its ancient stucco frieze, representing various warlike trophies, but greatly damaged; in the vault were sunk octagonal panels; in the centre of the roof are the remains of a bas-relief, representing two persons sacrificing with uncovered heads. The building was converted into a church by Urban VIII., when the circular altar now seen close to the entrance of the ch., with a Greek inscription, was found in the subterranean oratory. This inscription refers to Bacchus, and has given the building its present name. The paintings on the walls, representing events in the life of Christ, S. Cecilia, &c., are probably of the 11th or 12th centy. This fine building (as well as the Nymphæum called of Egeria) belonged to the extensive gardens of Herodes Atticus, on the l. side of the Via Appia; and was erected probably in memory of his celebrated wife, Annia Regilla.

Temple of Castor and Pollux, between the S.W. corner of the Forum and the Palatine. This edifice, to which the 3 beautiful pillars near S. M. Libera-trice belong, has been the subject of much controversy among antiquaries, having been called at various times the Temple of Jupiter Stator, the Græcostasis, the Curia, and even the Bridge of Caligula. But the discovery of the Basilica Julia leaves no doubt that (as suggested for the first time by the Danish archæologist Zoega) it was the temple of the Dioscuri, being mentioned in the will of Augustus at Ancyra as standing at the S. end of the Basilica, whilst that of Saturn stood at the opposite end.

The ruin was entirely excavated in 1872 by the Italian Government, and consists of a large oblong basement, having the nucleus of rubble work, and the outside facing of large blocks of tufa. Only a portion of this outside wall now remains, and several strange figures, probably quarry-marks, are to be seen on the surface of the stones. The three magnificent columns belonging to the S. side of the peristyle and the fragments of architrave and cornice supported by them, are among the most beautiful architectural remains of ancient Rome, and artists consider them perfect models of the Corinthian order. The columns are $47\frac{1}{2}$ ft. high, 4 ft. 9 in. in diameter; the flutings are about 9 in. across.

Many fragments of bases, columns, and capitals have been discovered during Signor Rosa's excavations, although it is recorded that in the course of the last four centuries similar researches had been carried on in this place almost without interruption. Out of a fragment of a column of this temple, found in 1546, Lorenzetto sculptured the well-known statue of Jonah sitting on a whale for the Chigi Chapel in the ch. of S. M. del Popolo; whilst another fragment discovered at the same time was used by Michel Angelo for the pedestal of the equestrian statue of M. Aurelius on the Capitol. The portions of the *fasti consulares* and *triumphales*, now in the Palazzo dei Conservatori, were found

in the 16th centy. between this temple and that of Julius Cæsar; but whether the inscriptions belong to the one or the other temple is unknown to us.

Temple of Ceres and Proserpine, now forming part of the church of S. Maria in Cosmedin, better known as the Bocca della Verità, and near the Temple of Vesta. The temple was rebuilt by Tiberius. Three columns of the peristyle, in white marble, and finely fluted, are partly walled up in the modern portico, and 3 others in the sacristy and passage leading to it. By ascending to the gallery above, the capitals may be examined; they are of the composite order. The great width of the intercolumniations is amongst the peculiarities of this fragment. In the l-hand nave of the ch. are 3 other columns, which formed a part of the pronaos or front which was turned towards the Arch of Janus, or at right angles with the modern façade; and behind the ch. are some remains of the cella, constructed of large blocks of travertine, which Adrian I. is known to have pulled down for the purpose of enlarging the old basilica. Under the modern portico is the huge marble mask which has given the name of "Bocca della Verità" to this ch. and the adjoining piazza. It represents a large round face, with an open mouth, and probably served as an *impluvium* or entrance of a drain in the centre of a court to let the water run off. The vulgar notion, and from which it has derived its name, is that a suspected person was required, on making an affirmation, to place his hand in the mouth of this mask, in the belief that it would close upon him if he swore falsely. The church, built on the ruins of this temple, by St. Dionysius, in the 3rd centy., is interesting as an example of the early basilicas. (See p. 188.)

Temple of Claudius. Of the edifice raised by Agrippina, pulled down by Nero, and rebuilt by Vespasian, nothing now remains but the substructions of the peristyle which surrounded the temple. They stand on the slope of the Coelian near the Coliseum, and are marked by a beautiful

line of cypresses forming a characteristic feature in the scenery round the amphitheatre. The best preserved portion of the substruction is to be seen under the campanile of the ch. of SS. Giovanni e Paolo. It consists of 8 large arches of travertine of the rustic order, which bear a striking resemblance to the monument of the Aqua Claudia (Porta Maggiore), built at the same period, and probably by the same architect. The substruction is two stories high, but half of the lower one is buried in the ground. A flight of steps behind the arcade leads down to very extensive stone quarries of the Republican period. Shafts to facilitate the descent to these underground vaults originated the supposition that the wild beasts required for combats in the Coliseum were kept here, and hence the name of *Vivarium*, commonly attributed to these ruins. But the arches were only destined to support the area in which the Temple of Claudius was built. The site has been long enclosed in the Gardens of the Passionist Convent of SS. Giovanni e Paolo.

Temple of Concord, first erected by Camillus, after the expulsion of the Gauls, to perpetuate the concord between the Plebeians and Patricians on the disputed question of the election of the Consuls; entirely rebuilt by Tiberius A.U.C. 768; and repaired by Septimius Severus. It is situated at the base of the Capitol, behind the Arch of Septimius Severus. The name of Temple of Concord was formerly given to the octostyle portico of the Temple of Saturn; and its true site was unknown before the year 1807, when the French, in excavating round the 3 columns of the Temple of Vespasian, discovered a *cella* and 2 inscriptions, in which the mention of the *Ærarium Concordiæ* left no doubt of the real character of this ruin. Subsequent excavations have exposed a great part of the basement, and particularly a portion of the flank, which is tolerably well preserved. The existing remains show that the portico was narrower than the *cella*, in order to adapt

it to the form of the ground, and that the *cella* was wider than long, a very unusual circumstance in ancient temples, and probably owing to the edifice being more especially destined for public assemblies than for purposes of worship. The pavement was of coloured marbles. On the threshold of the *cella* is the impression of a caducæus, a supposed allusion to the divinity to whom the temple was dedicated. From the state of the fragments of ornaments and sculpture discovered among the ruins, it is believed that the building was destroyed by fire. On the side next the arch of Severus is a mass of brickwork, the remains of some building of the middle ages, often confounded with the temple. The inscriptions alluded to above, and the style of architecture, show that the present fragment is an imperial ruin; there is little doubt, however, that it occupies the site of the republican Temple of Concord, so celebrated in the history of the Catiline conspiracy as the place where Cicero (B.C. 63) convoked the Senate before the arrest of the envoys of the Allobroges, at the Milvian bridge. In the middle ages a church, dedicated to S. Sergius, stood between it and the Arch of Septimius Severus, and was very probably constructed with marbles taken from its ruins. There are some elegant specimens of the bases of the columns, which stood inside the edifice, and fragments of the frieze, in the Museum of the Capitol, and in that of the Tabularium.

The so-called *Temple of the Divus Rediculus* (vide § 16, Tombs, p. 78).

Temple of the Flavian Family. This temple, the beauty of which is praised by Martial in his 2nd, 4th, and 35th epigrams of the 9th book, was erected by Domitian on the site of his family house, near the Porta Collina. In laying the foundations of the new Treasury, on the Via 20 Settembre, some shapeless remains of the temple were discovered, together with a colossal marble head of Titus, which will be preserved in the portico of the new Palace of the Finances.

Temple of Fortuna Primigenia. In making a new gallery for the Acqua Felice, on the triangular *Piazza del Macao*, near the N.E. corner of the railway station, some architectural fragments belonging to this temple were revealed in August 1873. Among these fragments were found several inscriptions mentioning the name of the goddess, and a life-size statue of a Roman lady of the Claudian family, represented under her attributes. These monuments are at present preserved in the Tabularium.

Temple of Fortuna Virilis, near the Ponte Rotto, now the ch. of Santa Maria Egiziaca, belonging to the Armenian Catholics. It was originally erected by Ancus Martius or Servius Tullius; after having been destroyed by fire, it was rebuilt in the time of the republic, and has undergone many restorations. It is an oblong building, constructed of travertine and tufa, standing on a basement of travertine, which has been laid open to the level of the ancient road. The front had a portico of 4 columns, the intercolumniations of which have been walled up; the only flank now visible has 7 columns, 5 of which are sunk in the walls of the cella. These columns are Ionic, and support an entablature and frieze, ornamented with heads of oxen, festoons supported by candelabras, and figures of children. The columns and entablature were covered with a hard marble-like stucco, some portions of which remain. The basement is much admired, and the details of its Ionic decorations are generally regarded as the purest specimen of that order in Rome.

Temple of Hercules Magnus Custos, described by Ovid (*Fast.* vi. 209), as standing at the N. end of the Circus Flaminius. The circular ruin existing in the courtyard of the convent of *S. Nicola a Cesarini*, between the *Gesù* and *S. Andrea della Valle*, is commonly attributed to the Temple of Hercules. These beautiful remains are almost unknown to strangers, and they ought to be opened to view by pulling down

the shabby wing of the convent which now conceals them.

Temple of Julius Cæsar. The remains of this venerable building were discovered by the Italian Government in the spring of 1873, at the S.E. end of the Roman Forum, between the Temple of Antoninus and Faustina, and that of Castor and Pollux. The leading features of the Temple of Cæsar, described by ancient writers (Ovid. *Metam.* xv. 840; *ex Pont.* ii. 2, 85; Dio. Cass. li. 19), that is to say, the extraordinary height of its basement, and the *rostra* or tribune in front of its pronaos, may be easily recognised, although the temple itself is reduced to a heap of shapeless and undefined ruins. There are very few monuments in the Eternal City of a higher historical interest than this mass of rude rubble-work. Here the body of the mighty Dictator was burnt; here Tiberius read his funeral speech on the death of Augustus; and here also several laws and constitutions of the Roman Empire were promulgated by the consuls. The Temple of Julius Cæsar, so long buried under modern accumulations of soil, has been once more brought to light; and we can repeat again the splendid verses of Ovid—

"Hanc animam interea cæso de corpore raptam
Fac jubar, ut semper Capitolia nostra, for-
rumque
Divus ab excelsâ prospectet Julius æde."

Temples of Juno Sospita, Hope, and Piety. The Ch. of *S. Niccolò in Carcere*, in a small recess out of the *Piazza Montanara*, covers the site of 3 temples, which may still be identified by some of their columns in their original positions and the massive substructions on which they stand. The ch. occupies the site of the middle temple, and portions of the two others are seen in the side walls. The one on the l. hand, the smallest of the three, seems to be that vowed to *Juno Sospita* by Cn. Cornelius Cethægus in the year of the city 587, B.C. 167. Its remains consist of 6 Doric columns of travertine, 2 in the ch. and 4 in a passage leading out of the sacristy. The central, the largest, and the best preserved

temple, that of Piety, has a pediment of massive blocks of travertine, with its cornice, and the bases of 6 of the Ionic columns, which formed part of the peristyle that surrounded the cella. It was built by the son of Manius Acilius Glabrio, in fulfilment of a vow made by his father at the battle of Thermopylæ, in the year of the city 563, B.C. 191. The pedestal of the equestrian statue, which he raised to his father in front of this sanctuary, was dug up in 1816. At the base of the pediment, on which rest the columns of the modern ch., a series of cells is shown to strangers, in one of which is supposed to have taken place the affecting scene of the "*Caritas Romana*," although the temple is stated by some ancient writers to have been erected over the dwelling of the Roman matron. Whatever may be the amount of the traveller's belief in the locality, he will not forget that it was this spot that inspired those beautiful lines in the fourth canto of '*Childe Harold*' in which the poet pictures the scene which has given an imperishable celebrity to the devotion of the Roman daughter:—

"There is a dungeon, in whose dim drear light
What do I gaze on? Nothing: Look again!
Two forms are slowly shadow'd on my sight—
Two insulated phantoms of the brain:
It is not so; I see them full and plain—
An old man, and a female young and fair,
Fresh as a nursing mother, in whose vein
The blood is nectar:—but what doth she there,
With her unmantled neck, and bosom white and bare?

But here youth offers to old age the food,
The milk of his own gift:—it is her sire,
To whom she renders back the debt of blood
Born with her birth. No: he shall not expire
While in those warm and lovely veins the fire
Of health and holy feeling can provide
Great Nature's Nile, whose deep stream rises
higher

Than Egypt's river:—from that gentle side
Drink, drink and live, old man! Heaven's realm
holds no such tide.

The starry fable of the milky-way
Has not thy story's purity; it is
A constellation of a sweeter ray,
And sacred Nature triumphs more in this
Reverse of her decree, than in the abyss
Where sparkle distant worlds:—Oh, holliest
nurse!

No drop of that clear stream its way shall miss,
To thy sire's heart, replenishing its source
With life, as our freed souls rejoin the universe."

The temple nearest the theatre of Marcellus is believed to be that of Hope, consecrated by Aulus Atilius Calatinus in the year of the city 500, B.C. 254. Its remains show that it was built in the Ionic style, and that the cella was surrounded by a peristyle on three sides without the *posticum*.

The unanimous statements of ancient writers that the three sanctuaries of Juno, Hope, and Piety stood on the W. side of the *Forum Olitorium*, leaves no doubt that the remains of a portico, half-concealed by modern houses opposite to the ch. of S. Nicolo in Carcere, belong to it. The *Forum Olitorium*, or *great vegetable market*, was established at a very early period, when the *Forum Romanum*, which was also originally a market-place, became too narrow for the increasing requirements of traffic. For this reason, and the gradual increase of population, about twenty such new markets sprang up, taking their names from the wares offered for sale in each. To this important class of buildings belong the *Forums Boarium* (cattle market), *Pistorium* (flour market), *Piscarium* (fish market), *Suarium* (pig market), *Vinarium* (wine market), and several others mentioned by writers and recorded in inscriptions. The *Forum Olitorium* was one of the most important places of this kind; it was surrounded by a portico of the Doric order, two stories high, remains of which are still to be seen in front of and beneath the houses, Nos. 27 and 34, Piazza Montanara, and especially in the ground floor of the house, No. 35, in the dirty lane called *Vicolo della Bufala*.

The ruins of the 3 temples above mentioned, brought to light during the recent restoration of S. Nicolo in Carcere, can be conveniently visited from the sacristy of the ch.

Temple of Jupiter Capitolinus.—Although this magnificent temple, the pride and wonder of ancient Rome, has entirely disappeared, a catalogue of the Roman temples would be incomplete without some notice of its construction and of its supposed site. The

temple, as we learn from Livy, was founded by Tarquinius Priscus, and was 200 ft. in length and 185 ft. in width. It was burnt down B.C. 83, during the civil wars in the time of Sylla, and rebuilt from its foundations by him, who decorated it with columns of Pentelic marble, brought from the Temple of Jupiter Olympius at Athens, but not completed until after the Dictator's death, by Q. Lutatius Catulus; it was entirely destroyed during the Vitellian riots, in A.D. 69, when so many monuments suffered from the barbarism of an undisciplined soldiery: re-erected by Vespasian, it was burned for the third time in A.D. 80, under Titus, and rebuilt by Domitian. It is accurately described by Dionysius, who says that it was divided into 3 cellæ under one roof, that in the centre being dedicated to Jupiter, that on the rt. to Minerva, and that on the l. to Juno. It faced the S., and was approached by a magnificent flight of steps, by which the victorious generals approached, often on their knees, as we are told by Dion Cassius Julius Cæsar did when triumphant in B.C. 46. As there is no trace of the building itself, it would be useless to dwell upon it further than to mention that it was this temple which was struck by lightning B.C. 64, when the celebrated bronze wolf was injured, as described by Cicero. In the cell of Jupiter stood the statue of the god, which is represented, on medals still extant, in a sitting posture, with the foot extended. A tradition states that Leo I., in the middle of the 5th centy., melted down that statue to cast the bronze one of St. Peter, now in the Vatican Basilica; but the tradition, though repeated by numerous writers, does not seem to rest on any well-recognised authority. Several fathers of the Church—St. Jerome, St. Augustin, St. Ambrose, and others—mention the temple as existing in their times; and there are other authorities which notice it as late as the 8th centy., after which every trace of it is lost.

The long debated question whether the temple occupied the northern (ch. of Aracoeli) or the southern (the

Caffarelli Palace) summit of the Capitoline hill, is still a matter of great controversy among topographers, and it probably will never be decided with certainty.* The extensive substructions discovered in 1865 in the Caffarelli Gardens, belonging to the German Legation, and described by Sig. Rosa in the 'Annali dell' Instituto' (anno 1865, p. 382 sq.), are generally supposed to mark the area of the holiest sanctuary of ancient Rome. They were in better preservation only three centuries ago, as is proved by the descriptions of Flaminius Vacca ('Mem.' 65), and Sante Bartoli ('Mem. ap. Fea Miscell.' i. 253); but having been quarried without interruption, to provide materials for modern building, every trace of them had disappeared until the excavations of 1865, already alluded to. In the laundry, No. (161), Via di Monte Caprino, the S.E. corner of the substruction can be examined, the same of which Sir William Gell has left a drawing in Nibby's 'Mura di Roma.'

Temple of Jupiter Victor (see p. 34).

Temple of Jupiter Stator (see p. 33).

Temple of Mars Ultor (see Forum of Augustus).

Temple of Minerva Campensis, erected by Pompey the Great in memory of his victories in the East. The cella of the temple, decorated with marbles and other monuments, was still existing in the 16th centy., and is described by Fulvio ('Antiq.' v. 89) as one of the richest ruins in Rome. The celebrated Giustiniani Minerva, commonly called Minerva Medica, now in the Braccio Nuovo in the Vatican, was discovered, according to Bartoli, among the ruins of the temple. In pulling down an old house at the corner of the Via di Piè di Marmo, and the Piazzetta della Minerva, in the spring of 1874, some gigantic walls were exposed, about

* The learned visitor will find a very interesting account of the mediæval traditions respecting the site of the temple in Dyer's 'History of Rome,' p. 385 sq., and in the 'Bull. della Commiss. Arch.,' vol. i., n. iii.

6 ft. thick, bearing the date of the year 123 on the brick stamps. They are supposed to belong to the temple, or to the buildings which enclosed the sacred area.

The so-called *Temple of Minerva Medica* is a picturesque ruin, in the Vigna, formerly of Belardi, on the Esquiline, near the arcades, by which the rlys. enter Rome. It consists of an immense polygonal hall, of 10 sides, 80 ft. in diameter, covered by a lofty cupola. On each side of the decagon there are niches for statues approaching in dimension that of the Pantheon, or perhaps for baths, as there is little doubt now that this fine hall formed the central portion of extensive thermæ built in the Licinian Gardens by Gallienus. The curious name of *Galluzze*, given to this ruin in the middle ages, seems to be but a corruption of the name of that emperor. During the excavations made in this neighbourhood in Feb. 1871 by the Società Fondiaria Italiana, several columbaria were discovered in good preservation. The monuments and works of art, brought to light in the course of these explorations, are preserved at present in the ground floor of the Casino, near the temple. Over the entrance door is the inscription MUSEO. The collection numbers 204 inscriptions, 200 terracotta lamps, 2 marble cinerarii, 40 of terra-cotta, 195 coins, 2 gold earrings, 150 balsamaria of glass, and a large number of domestic utensils.

Supposed Temple of Neptune, in the Piazza di Pietra, the site of the Portico of the Argonauts, erected by Agrippa, in the centre of which the temple stood. The reader will probably be already familiar with this temple, under the name of the Dogana di Terra, or Roman custom-house. The 11 columns now remaining have suffered severely from the action of fire; they belonged to one of the sides of the temple, which, according to the plan of Palladio, originally consisted of 15 columns. They are of white marble, in the Corinthian style, $4\frac{1}{2}$ feet in diameter, and $42\frac{1}{2}$ feet high. The bases and

capitals have almost disappeared, and very little of the ancient architrave has been preserved. The pedestals of the columns were ornamented with bas-reliefs representing the Roman provinces, which, having been discovered at different times, are now scattered in the different museums of Rome and Naples. Innocent XII. built up a wall between the columns to form the front of his custom-house, and completed the present entablature with plaster. In the interior are some remains of the vaulting, composed of enormous masses of stone, together with fragments of the cella, which form apparently the foundation of the modern wall. The blocks of marble, forming the inner parts of the architrave and entablature, as seen from the court of the Dogana, are stupendous in size. Some ruins in the adjoining Palazzo Cini, consisting of a massive wall of huge blocks of Peperino, seem to belong to the portico of the Argonauts that surrounded the temple. The Dogana di Terra will soon be removed to the rly. stat., and this place will be converted into a *Borsa* or Exchange.

Pantheon, commonly called *La Rotonda*.—This celebrated edifice is one of those relics of ancient Rome with the general appearance of which most travellers are familiar long before they cross the Tiber. It is situated in a piazza between the Corso and the Piazza Navona. The proportions of its portico have been for ages the admiration of travellers, and its name has become identified with architectural beauty. The ancients described it with admiration 18 centuries ago, and it still remains the best-preserved monument of ancient Rome. "Though plundered," says Forsyth, "of all its brass, except the ring which was necessary to preserve the aperture above; though exposed to repeated fire; though sometimes flooded by the river, and always open to the rain, no monument of equal antiquity is so well preserved as this rotunda. It passed with little alteration from the Pagan into the present worship; and so convenient were its

niches for the Christian altar, that Michel Angelo, ever studious of ancient beauty, introduced their design as a model in the Catholic Church."

"Simple, erect, severe, austere, sublime—
Shrine of all saints and temple of all gods,
From Jove to Jesus—spared and blest by
time,
Looking tranquillity, while falls or nods
Arch, empire, each thing round thee, and man
plods
His way through thorns to ashes—glorious
dome!
Shalt thou not last? Time's scythe and ty-
rants' rods
Shiver upon thee—sanctuary and home
Of art and piety—Pantheon! pride of Rome!"
Childs Harold.

The inscription on the frieze, "M. AGRIPPA. L. F. COS. TERTIVM. FECIT," shows that it was erected by Marcus Agrippa in his third consulate (B.C. 27). A second inscription, engraved in 2 lines on the border of the architrave, records the subsequent restoration of the building by Septimius Severus and Caracalla. In 608 Boniface IV. obtained permission from the emperor Phocas to consecrate it as a Christian church, under the name of S. Maria ad Martyres; and to this circumstance the world is probably indebted for the preservation of the only monument of ancient Rome which has retained its original appearance. The *Portico*, which was raised 5 steps above the Piazza, has been admitted by most writers to be almost beyond criticism. Forsyth declares that it is "more than faultless; it is positively the most sublime result that was ever produced by so little architecture." It is 110 feet long, and 44 deep, and is composed of 16 Corinthian columns of granite, with capitals and bases of white marble. 8 of these columns are in front, and the remaining 8 are arranged in 4 lines behind them. All the columns are in their original position except 3 on the E.; one of these was added by Urban VIII. in 1627, and may easily be recognised by the *bee*, the armorial bearing of the Barberinis, on the capital; the other 2 were added by Alexander VII. in 1662, and are distinguished by the *star* over three hills of the Chigi family, introduced in a simi-

lar manner. Each column is composed of a single block, 46½ English feet in height, and 5 feet in diameter; 7 of those in front are of grey, the remaining 9 in red Egyptian granite. The vestibule is supported by fluted pilasters of white marble, corresponding with the columns. The whole is surmounted by a pediment, which still retains the marks by which its bas-reliefs were attached. In the vestibule on the l. of the doorway is a Latin inscription, recording that Urban VIII. melted the remains of the bronze roof into columns to serve as ornaments of the high altar over the Apostle's tomb in the Vatican, and into cannons for the Castle of St. Angelo. Venuti states that not less than 450,250 pounds weight of metal were removed on this occasion. As a part of the roof had been previously stripped by the emperor Constans II., in 657, the reader may form some idea of the original magnificence of the temple. The bronze cross beams, which formed the roof of the vestibule, were planned on precisely the same principle as that on which our cast iron tubular bridges are constructed. Some of the nails used in riveting the bronze plates together are still preserved; and the whole plan of this ingenious contrivance may be examined in one of Serlio's drawings. The marble doorway corresponds in its architecture with the portico. Within it are bronze pilasters, on which the doors are hung; the opening is about 39 feet high and 19 wide. Over it is the ancient bronze grating, which has been preserved unaltered. The bronze doors have been the subject of much controversy, but there appears to be no ground for doubting their antiquity, or referring them to other than classical times; and the best authorities agree in regarding them as the identical doors of the original edifice. The interior of the temple is a rotunda, covered by a dome. The circular hall is 142 ft. in diameter, exclusive of the walls, which are said to be 20 feet thick in some places. The height from the pavement to the summit is also 143 feet, and the dome occupies one-half of the height, or 71½

feet. In the upright wall are 7 large recesses, 4 of which have fluted columns of *giallo antico* of the Corinthian order, and 2 have similar columns of *pavonazzetto* marble. The 7th, facing the entrance, is open, and has 2 columns of stained *pavonazzetto* standing on each side. Between the larger recesses are 8 "ædiculæ," which have been converted into modern altars. Above these altars runs a marble cornice, richly sculptured, perfectly preserved, and supporting an attic, with 14 niches, surmounted by a 2nd cornice. The caryatides of Diogenes of Athens, described by Pliny, probably decorated this attic, corresponding above the pillars which support the architrave. We may take as a specimen of these celebrated sculptures the caryatides in the Braccio Nuovo, brought from the Palazzo Paganica, in the neighbourhood of the Pantheon. Above the attic rises the majestic dome, divided into square panels, which are supposed to have been originally covered with bronze. In the centre a circular opening, 28 feet in diameter, supplies the only light which the temple receives. The *pavement* is composed of porphyry and different marbles, disposed alternately in round and square compartments. Some feet below this pavement is a drain to carry off the water which enters by the opening in the dome. Michel Angelo attributed the portico and body of the rotunda to Agrippa, the 1st story of the interior to Hadrian, and the 2nd to Septimius Severus. There has been much controversy in regard to the original destination of the Pantheon, many contending that it was connected with the baths constructed by Agrippa in this neighbourhood, and that the Corinthian portico was added subsequently. Whatever value we may be disposed to attach to these conjectures, it is worthy of remark that a pediment and entablature are distinctly visible behind the present portico, which seems to have been intended to conceal them, and that the portico was added to a pre-existing edifice. The form also of the Pantheon, separated from the portico, is simply that of the ancient

calidarium, as may be seen on comparing it with the circular chamber at the baths of Caracalla. The body of the building is of brickwork, strengthened by numerous blind arches; it was formerly coated with marble on the outside, which has shared the fate of the bronzes and statues. The tasteless belfries which deform the portico were added by Bernini, at the command of Urban VIII. In the sacristy behind the building some remains of the baths of Agrippa may still be recognised. The Pantheon in more recent times has acquired an interest very different from these records of the empire and of Papal Vandalism. It is sacred in the history of art as the *burial-place of Raphael*, whose tomb is behind the 3rd chapel on the left, which was endowed by him, and is distinguished by a statue of the Virgin and Child, known as *La Madonna del Sasso*, executed at his request by his friend and pupil Lorenzo Lotto. The Roman archaeologists, after having unsettled the faith of ages on every matter connected with the antiquities, began to raise doubts on Vasari's statement respecting the last resting-place of Raphael. It was at length determined to settle the question by examining the spot, and accordingly, on the 14th September, 1833, the place was opened in the presence of several ecclesiastical dignitaries, and of Camuccini and other artists resident in Rome. The statement of Vasari was completely verified, and the bones of the immortal painter were discovered precisely as he describes, behind the altar of the chapel. "Four views of the tomb and its contents were engraved from drawings by Camuccini, and thus preserve the appearance that presented itself. The shroud had been fastened with a number of metal rings and points; some of these were kept by the sculptor Fabris, of Rome, who was also in possession of casts from the skull and the right hand. Passavant remarks, judging from the cast, that the skull was of a singularly fine form. The bones of the hand were all perfect, but they crumbled to dust after the mould was taken. The skeleton

measured about 5 feet 7 inches; the coffin was extremely narrow, indicating a very slender frame. The precious relics were ultimately restored to the same spot, after being placed in an antique marble sarcophagus from the Vatican Museum, presented by Pope Gregory XVI. The members of the Academy of St. Luke were interested in this investigation, as they had been long in possession of a skull supposed to be that of Raphael, and which had been the admiration of the followers of Gall and Spurzheim. The reputation of this relic naturally fell with its change of name, the more irretrievably as it proved to have belonged to an individual of no celebrity."—*Quart. Rev.* The inscription written by Card. Bembo, ending with the words *VIXIT AN. XXXVII. INTEGER INTEGROS*, refers to Raphael's having died on the same day of the same month he was born—the 6th of April. A tablet above records that Raphael was affianced to Maria, the niece of Cardinal Bibiena, their union being cut off by his untimely death.* On one side of the same chapel is the tomb of Annibale Caracci; and on the other the inscription to Taddeo Zuccherò; in other parts of the building are buried Baldassare Peruzzi, Pierino del Vaga, Giovanni da Udine, and other eminent artists. The monument containing the heart of Cardinal Consalvi, who was titular cardinal of this ch., erected by his friends, with a bas-relief likeness by Thorwaldsen, will not fail to command the respect of every traveller who can appreciate the merits of that excellent man and enlightened and patriotic statesman. The Pantheon, formerly surrounded by shops and houses, has been considerably laid open of late years, and it is expected will be soon entirely so, the government having purchased the greater number of those still built against it

for the purpose of pulling them down: in consequence of the removal of these modern buildings, the foundations of a considerable portion of the portico, which flanked the principal edifice towards the E., were discovered in 1854. Excavations begun in Nov. 1874, in front of the pronaos, brought to light some of the steps which led from the paved area to the portico, and two ornamental bas-reliefs belonging to the vestibule.

Temple of Romulus, son of Maxentius, between the Temples of Antoninus and Faustina, and the basilica of Constantine, a circular hall of brick-work, about 30 ft. in diameter, adapted in 527 by Felix IV. as a vestibule to his basilica of SS. Cosma and Damiano. The floor of the temple was raised about 20 ft. above its original level, in the restoration made by Urban VIII. The same pope is said to have added the ancient bronze doors, which were found at Perugia, and to have placed in their present position the 2 columns of porphyry, with the cornice, taken probably from the ancient portico. The cornice serves as the jambs of the doorway, and its sculpture does not appear to be earlier than the latter part of the 3rd century. On the rt. of the entrance are 2 cipollino columns, half-buried in the ground, one of them supporting a capital, and part of an entablature. From an interesting drawing of Onofrio Panvinio, discovered by Commendatore de Rossi in the Vatican Library, and published by that learned archaeologist, in his '*Bullettino di Arch. Cristiana*,' it appears that these columns belonged to the original portico of the temple. On the entablature supported by them which was seen by Panvinio in a tolerable state of preservation, several letters of an honorary inscription remained, showing that the monument had been dedicated to Romulus, son of Maxentius, after his apotheosis.

The fragments of the celebrated marble Plan of Rome, engraved in the time of Severus and Caracalla, and now preserved in the staircase of the Capitoline Museum, were discovered by

* In the small Museum of the Society of the Virtuosi del Pantheon, in the left-hand tower, and entered from under the great portico, are preserved all the relics of Raphael, with the drawings made at the time by Camuccini, and a fine original one of the Virgin by the great painter himself. The cast of the skull is of a most remarkably beautiful form.

Antonio Dosi, in the 16th century, not in the crypt of the church, as has been erroneously stated, but in the garden beyond the sacristy, where other fragments were found in 1867 by Sig. E. L. Tocco.

Temple of Vesta.—The ch. of San Teodoro, situated at the southern extremity of the Campo Vaccino, under the Palatine, has been supposed by some antiquaries to occupy the site of this temple. But as not a vestige of the old building remains, and, moreover, the tombstones of the Vestal Virgins, who must have been buried within the precincts of the sanctuary, were discovered near the ch. of S. M. Liberatrice, it seems probable that the temple stood farther to the l., that is, nearer to the Forum. The excavations which the Italian government is carrying on in the neighbourhood of the temple of Castor and Pollux, are expected to solve the problem. It is Sig. Rosa's opinion that the Temple of Vesta occupied a portion of the site now covered by the ch. of S. Maria Liberatrice.

Temple of Saturn. on the Clivus Capitolinus, overlooking the Roman Forum, called by Poggio Bracciolini in the 15th century, and others, the Temple of Concord. The ruin consists of a rude Ionic portico of 8 granite columns standing upon a basement of travertine. Six of these columns are in front, and 2 on the flanks; but they have been so clumsily restored that the intercolumniations are unequal; the columns are of different diameters, the mouldings of the base are irregular, and the capitals of white marble are in the lowest style of the Ionic order. The pediment is a mixture of brick and travertine with fragments taken from other buildings, and has arches over the intercolumniations. On the architrave is the inscription, SENATVS . POPVLVSQVE . ROMANVS—INCENDIO . CONSVPTVM . RESTITVIT. The restoration, whenever it took place, was conducted without any regard to the principles of art; and the portico as it stands is the most tasteless monu-

ment of the Forum. Poggio, who describes it, saw it nearly entire in the 15th century; during his stay in Rome the greater part of the temple was demolished, and he mentions having witnessed the destruction of the *cella* and many of the marble ornaments, for the purpose of making lime. The destination of this temple has been settled by the discovery of the Basilica Julia, built by Augustus, as he states himself in the inscription of Ancyra, between the Temple of Castor and that of Saturn. The lofty flight of steps in front of the portico has completely disappeared, but its plan is shown in a fragment of the Capitoline Plan of Rome. It was on these steps of the Temple-Treasury that the victorious generals were obliged to swear that they had given a true account of the value of the spoils conquered during the war.

Temple of the Sun.—The upper terrace of the Colonna gardens, on the Quirinal, was formerly the site of the magnificent temple erected by Aurelian to the Sun-god. Its remains were in better preservation in the time of Sixtus V., and bore the name of *Frontespizio di Nerone*. Palladio, du Pérac, and other architects, have left interesting drawings of them; but the only traces which have come down to us, are part of the architrave and frieze, and the angle of a pediment in the Corinthian style, highly ornamented. In point of size they are the most stupendous fragments of marble in Rome. Their style and exaggerated ornamentation are certainly in favour of the opinion which determine the date of their construction at a period when art was beginning to decline. In lowering the *Piazza del Quirinale* in 1864–65, part of the massive foundations of Aurelian's buildings were discovered in rubble-work, composed of broken lava and Puzzolano cement, remarkable for their extreme solidity, and covering a fine fragment of the Servian wall. In fact, the line of this early fortification seems to have been turned to advantage for the support of the high terrace on which the temple stood, as more than

one-half of its substruction rests on the massive tufa wall of Servius. The best preserved portion is to be seen over the modern washing-troughs in the Colonna Gardens.

On the rt. of the temple, as we look towards the city, are the remains of the vast staircases, which afforded a direct communication between this part of the Quirinal and the field of Agrippa in the Campus Martius, at the foot of the hill. The extensive vaults under the staircases, which, according to Vopiscus, were employed as cellars for the fiscal wine sold to the people, are now filled with hay for the adjoining cavalry barracks of la Pilotta.

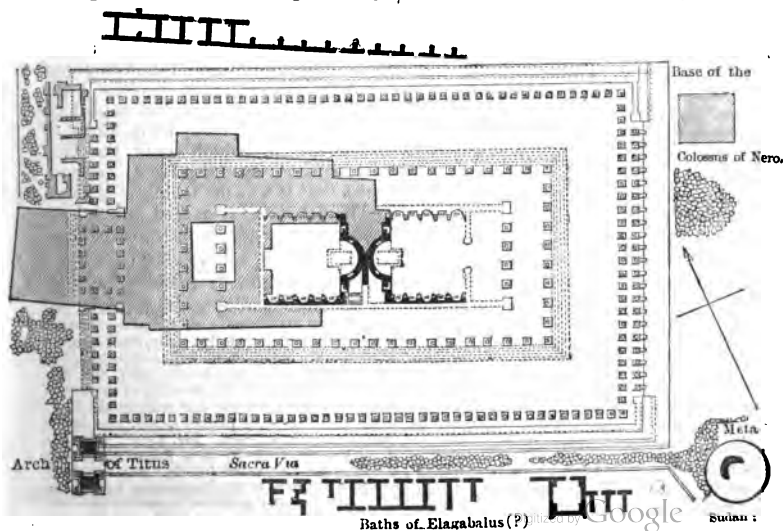
The colossal horses which give the name to the Piazza di Monte Cavallo, stood formerly in front of the Temple of the Sun.

Temple of Trajan.—Of the magnificent edifice raised by the Emperor Hadrian to his great predecessor, and which was situated near the Forum of the latter, the only portions that remain are some substructions beneath the Pal. Valentini, entered from the Piazza dei SS. Apostoli. In excavating recently,

some fragments of large fluted Corinthian columns in Pavonazetto marble, with portions of an elegant frieze and architrave, were discovered under this palace, which, without doubt, belonged to the edifice raised by Hadrian.

So-called Temple of Venus and Cupid (see Sessorian Palace).

Temple of Venus and Rome, between the basilica of Constantine and the Arch of Titus on one side, and the Coliseum on the other; a double temple, designed and built by Hadrian, to show that he was superior as an architect to Apollodorus, whose skill in erecting the Forum of Trajan had excited the envy of the emperor. The building is also interesting in connection with the fate of that great architect, for, when asked by Hadrian for his opinion on his plans for this temple, his criticism, that they were good for the production of an Emperor, was too honest to be forgiven, and he paid the penalty with his life. This temple, which Aurelius Victor mentioned as the finest building in Rome after the Capitol, the Thermæ, the Coliseum, and the Pantheon, was commenced on the anniversary of the



TEMPLE OF VENUS AND ROMA.

foundation of Rome, 21st April, A.D. 121, by Hadrian, but was probably only completed by his successor, Antoninus Pius. Ammianus Marcellinus informs us that it was burnt in the time of the Emperor Maxentius, but subsequently rebuilt, or restored, which accounts for the style of its construction being in many parts of a later period than that of Hadrian. In 625 the temple had begun to be devastated, and Pope Honorius I. obtained from the Emperor Heraclius permission to remove its bronze tiles to cover the basilica of St. Peter, whence they were plundered by the Saracens in 846, according to J. Diaconus. (*Muratori Scriptores rerum Italicarum.*) Leo III. found the materials of the temple conveniently at hand for building the ch. of Santa Maria, and Paul II. used the remainder in constructing the Palazzo di Venezia. Although we can form no exact idea of the wonderful magnificence of this monument in its perfect state, still the remains, which have escaped destruction, enable us to state that it stood on a terrace, expressly raised by Hadrian from the very foundations, the extent of which is nearly equal to that of the Roman Forum. The terrace was faced with blocks of travertine, some of which still remain on the side of the Via Sacra. Towards the Forum, the marble steps, leading up to the peristyle, formed one uninterrupted line, 130 paces long; they are well preserved only in the section lying between the ch. of S. Francesca Romana and the Arch of Titus. On the side facing the Coliseum, where the substruction rises to a height of 26 ft., it was approached by means of two great staircases, the remains of which may be clearly traced at the present time.

The double cella was surrounded by a portico of nearly 200 columns of grey granite, of which numerous shafts are still lying around. From the diameter of these fragments the columns are calculated to have been nearly 40 ft. high. The walls of the cella, turned back to back, rise to a great height, as may be perceived by comparing them with the modern ch. and convent. The vaults of the lofty apses are decorated

with *cassettoni* or sunk panels. Prudentius, who saw the edifice entire in 384, alludes to the double character of the temple and its position on the Via Sacra, in the following verses:—

"At sacrum resonare vlam mugitibus ante
Delubrum Romæ, colitur nam sanguine et
ipsa
More Deæ, nomenque loci, cœu Numen
habetur,
Atque Urbis, Venerisque pari se culmine
tollunt
Templa, simul geminis adolentur thura
deabus."

(*Ldb. I., 'Contra Symmachum,' v. 214.*)

The irregular apertures in the front of the platform, facing the Coliseum, walled up by the Papal Government, and re-opened by Sig. Rosa in the spring of 1874, have given rise to some controversy as to their original purpose; they were believed by some to be sepulchral vaults excavated during the middle ages, by others, storehouses for the purpose of containing the movable decorations and machines required for the games of the amphitheatre. But these irregular openings are only owing to the excavation and removal of the large foundation blocks of travertine, which supported the columns of the portico.*

Temple of Vespasian, on the Clivus Capitolinus, between the Tabularium and the Forum, called the Temple of Jupiter Tonans by the older antiquaries. But the inscription copied on its frieze by the anonymous Monk of Einsiedeln, of which only the last letters *ESTITVER* (*Restituere*) remain, shows that it was the temple dedicated by Domitian to his deified father Vespasian, and restored by Severus and Caracalla (*Divo . Vespasiano . Augusto . S.P.Q.R. imp. p. caess. Severus . et . Anto-*

* It is the opinion of Mr. J. H. Parker that these buildings were not at all temples (or rather a double temple) but market halls, similar to the great Basilica of Maxentius and Constantine, and of the same period and construction, and that Hadrian's celebrated temple stood at the foot of the Clivus Sacer, on the site whence the fragments of the marble plan of Rome, now in the Capitol, were excavated. Mr. Parker considers the Porticus of Livia, in a fragment of this marble plan excavated by Sig. Tocco in 1867, behind the church of SS. Cosmas and Damian, to have occupied the platform on which are still seen the ruins described above as those of the double temple of Venus and Rome.

minus . pii . felices . augg . r ESTITVER). Prior to the French invasion, the 3 beautiful columns which compose this ruin were buried nearly to their capitals in accumulated rubbish. The French ascertained, by perforating the soil, that the basement had been partly removed; it was therefore necessary to remove the entablature and secure the columns by scaffolding; the basement was then carefully restored, the ground was cleared, and the entablature replaced in its original position. To this ingenious restoration we are indebted for one of the most picturesque ruins of the Forum. The only portion of the basement which was found in its proper place contained the marks of steps in the intercolumniations, showing how carefully every foot of ground was economised on this side of the Capitol. The columns are of white marble, in the Corinthian style, deeply fluted; in some parts they retain the purple colour with which they appear to have been painted, like the temples of Pompeii and of Sicily. The basement also was coated with marble. On the frieze are sculptured various instruments of sacrifice—the knife, the axe, the hammer, the patera, and the flamen's cap. The columns are 4 ft. 4 in. in diameter, and the general appearance of the ruin indicates that the temple was highly ornamented. Between the Temples of Vespasian and that of Saturn runs the Clivus Capitolinus, winding up the steep hill to the Piazza del Campidoglio. On its rt., and on the W. of the Temple of Vespasian, is a platform paved with marble, and resting on a series of small chambers which served as notarial offices. The platform itself, a place of meeting for men of business, was called the *Schola Xantha*, from a certain A. Fabius Xanthus who, together with Bebryx Drusianus, laid out and adorned the place, furnished it with brass seats, and erected in it seven silver statues of the gods. The portico, restored by Pius IV., was added or rebuilt by the celebrated præfect of Rome, Vettius Agorius Prætextatus, in the reign of Julian the Apostate, and was called the portico *XII. Deorum Consentium* from

the *Sacrosanta Simulacra* (as the inscription on the architrave says) of the twelve gods, which probably stood under the intercolumniations or in the cella behind.

Unknown Temple, discovered in 1837 by Mr. V. Baltard, under the block of houses between the Via de Specchi and the street and square of S. Salvatore in Campo. It was carefully re-examined in April 1873 by the Archaeological commission, when two beautiful fluted columns of the Ionic order, 5 ft. in diameter, were discovered, lying across the Via de Specchi, at a depth of 15 ft. The actual remains visible under the house Nos. 9, 10, consist of a massive basement approached by four wide steps, on which stand six stumps of fluted columns of Greek marble.

Unknown temple, commonly called of *Vesta*. This elegant little temple, in the Piazza della Bocca della Verità, near the Ponte Rotto, and the Temple of Fortuna Virilis, has been for ages the admiration of travellers. Pictures, engravings, photographs, and models in bronze and marble have made it better known, perhaps, than any other ruin in Rome. It consists of a circular cella surrounded by a peristyle of 20 Corinthian columns, of which only one has been lost. The entablature and original roof have entirely disappeared, and are now replaced by a mere covering of red tiles. The diameter of the cella (the ancient portion of which, as well as the columns, are of white marble) is 26 feet; the circumference of the peristyle, 156; the diameter of the columns about 3, and their height 32. The edifice is generally referred to the time of the Antonines, though there is some probability that it was constructed in the reign of Vespasian, one of whose coins represents a temple of the same form. Under the Christian rule it was first consecrated under the patronage of S. Stefano delle Carrozze; but was subsequently known as the church of S. M. del Sole.

Antiquaries have at different times

suggested more than twenty different classical names for it. That of Vesta seems to have been proposed on account of the circular form of the building. Modern topographers regard it as the temple of the *Mater Matuta*, which stood on the forum Boarium, inside the Porta Carmentalis. However, as Braun says, if we only bear in mind that this building must not be mistaken for the famous shrine of Vesta mentioned by Horace in connection with the inundations of the Tiber—

“Vidimus flavum Tiberim, retortis
Littore Etrusco violenter undis,
Ire defectum monumenta regum
Templaque Vestæ.”—

which was situated near the Forum, between the Palatine and the Capitoline Hills, it is of trifling importance that the correctness of its original destination should be now established, at least for persons who have had no opportunity of prosecuting elaborate topographical researches in Rome.

§ 12. THEATRES AND AMPHITHEATRES.

Theatre of Balbus, erected A.U.C. 741. by Cornelius Balbus, at the desire of Augustus. It was the smallest in Rome, although it is said to have contained 11,600 spectators. The Palazzo Cenci stands upon the eminence formed by its ruins, but the only fragments now visible are a portion of one of the “*cunei*,” which may be seen below that palace near the gate of the Ghetto, and 2 columns with a portion of an architrave on the sides of the door of a house, No. 23 in the adjoining street of Sta. Maria in Caceris, supposed to have belonged to the *cryptoporticus* of the theatre. Near this the 2 colossal statues of Castor and Pollux, which now stand at the top of the stairs leading to the Piazza of the Capitol, were found during the pontificate of Pius IV.

Theatre of Marcellus, the second theatre opened in Rome, in the level space near the Forum Olitorium, or great vegetable market, between the S. declivity of the Capitoline Hill and

the Tiber. It was begun by Julius Cæsar, finished by Augustus, and dedicated by that emperor to the young Marcellus, son of his sister Octavia, whose name he gave to the magnificent portico adjoining the theatre, which he restored as a place of shelter for the spectators in unfavourable weather. The ruins, though encumbered by the Orsini Palace, and disfigured by the dirty shops which occupy the lower tier of arches, are still highly interesting. The design of the building may be compared to that of the Coliseum. The lower story, now half-buried beneath the street, is Doric; the capitals of the columns and the entablature, though much mutilated, still supply us with many interesting details. The second story is Ionic. The third was probably Corinthian, but it has been superseded by the upper stories of the modern houses. Notwithstanding the objections of recent critics, it is known that the building excited the admiration of the ancients; Vitruvius praised the beauty of the whole structure, and the existing fragment supplied Palladio with the model for the Roman Doric and Ionic orders. The ruins have formed a hill of some size, on which the Palazzo Orsini was built by Baldassare Peruzzi. In the stables of the Osteria della Campana, some of the sloping walls, or “*cunei*,” which sustained the seats, may be still seen; and there is no doubt that many valuable fragments are concealed by the mass of houses between the outer wall of the theatre and the Tiber. It is stated by the Regionaries that the building was capable of containing 20,000 spectators. In the 11th century it was converted by Pierleone into a fortress, and was afterwards a stronghold of the Savellis. From them it passed to the Massimo and Orsini families. A fragment of the ground-plan of this theatre, with the name annexed, is preserved in the Pianta Capitolina.

Theatre of Pompey, the first theatre erected in stone at Rome. It was built by Pompey the Great, repaired by Tiberius and Caligula, injured by fire in the reign of Titus, and restored by

several of the later emperors. It was also repaired by Theodoric, and may therefore be considered to have been entire in the middle of the 6th centy. In the middle ages it was converted into a fortress, and was a stronghold of the Orsinis during the troubled times of the 11th and 12th centuries. There are few monuments with which so many historical associations are connected as this theatre. It is recorded by ancient writers that the opening of this new place of amusement was regarded by the older citizens as a corruption of morals; and that Pompey, to evade their opposition, built over the theatre a temple dedicated to Victory or Venus Victrix, and pretended that the seats of the theatre were mere additions to the temple. The ancient plan of Rome, in the Museum of the Capitol, gives us a very accurate idea of the form and proportions of this theatre, but unfortunately the portion which contained the plan of the portico is imperfect. The site occupied by the theatre lies between the chs. of S. Andrea della Valle on the N., and San Carlo à Catinari, the Piazza di Campo di Fiori, on the W.; the Via dei Chiavari, the Via dei Giupponari, and the Via di Torre Argentina on the E. The Palazzo Pio is built upon its ruins. It was on this site that was discovered, in 1864, the colossal bronze statue of Hercules, now in the Vatican Museum, for which it was purchased for 60,000 scudi by Pius IX. It was found enclosed in a chamber formed of marble slabs, at a depth of 30 feet under the courtyard of the palace, and had been evidently placed there for concealment, probably about the reign of Maximinus, from the coins of that Emperor which were found in juxtaposition with it. Although it is known that Pompey had placed a statue of Hercules before the Temple of Venus in his theatre, it is very doubtful that this dates from so remote a period, as its style is that of what may be called the Gladiatorial school: it may date from the age of the Antonines or of the Flavian Emperors; it is nearly entire, the top of the head

and one foot being alone wanting; it is richly gilt; its height is 15 feet. The semicircular form of the theatre, and even the inclination given to the ground by the vaultings upon which the seats rested, may be traced by following the houses from the ch. of S. M. della Grotta Pinta to the Piazza dei Satiri. In the cellars and vaults of the Palazzo Pio some arches and fragments of massive walls may be examined; but it is to be regretted that so little of a building of such peculiar interest in the history of the Roman people is accessible. In front of the theatre, extending in the direction of the modern Teatro Argentina, was the famous portico of 100 columns, celebrated by many of the poets, adorned with paintings, statues, and plantations, and containing a Basilica or Regia. In this portico Brutus, as we are told by Appian, sat in judgment as prætor on the morning of Cæsar's death. Close to the theatre was the memorable Curia, in which

"Even at the base of Pompey's statue,
Which all the while ran blood, great Cæsar fell."

The celebrated statue, known as the Spada Pompey, was found in the Vicolo dei Leutari, between the Cancelleria and the Piazza di Pasquino, in 1553. We know from Suetonius that it was removed by Augustus from the Curia, and placed before the basilica under a marble Janus. The spot where it was discovered corresponds with the position indicated in the description by Suetonius. Among the historical facts connected with this theatre, Aulus Gellius mentions the grammatical question which arose in regard to the inscription on the Temple of Victory, whether the third consulate of Pompey should be expressed by *cos. tertium* or *tertio*. The literary men consulted on the point were divided in opinion, and Cicero, without meeting the question, suggested that the difficulty should be avoided by writing *cos. tert.* Subsequent grammarians seem to have inclined to *tertium*, as we see inscribed over the portico of the Pantheon.

Coliseum, or Colosseum.—There is no

monument of ancient Rome which artists have made so familiar as the Coliseum; and there is certainly none of which the descriptions and drawings are so far surpassed by the reality. The amphitheatre was begun by Vespasian, in A.D. 72, on the site of the Stagnum Neronis,* and dedicated by Titus in his eighth consulate, A.D. 80, ten years after the destruction of Jerusalem; but only completed by Domitian. As high as the third division of the seats was finished by Vespasian, and the portion above this by Titus and his successor. Church tradition tells us that it was designed by Gaudentius, a Christian architect and martyr,† and that many thousand captive Jews were employed in its construction. It received successive additions from the later emperors, and was altered and repaired at various times until the beginning of the 6th century. The gladiatorial spectacles of which it was the scene for nearly 400 years are matters of history, and it is not necessary to dwell upon them further than to state that, at the dedication of the building by Titus, 5000 wild beasts were slaughtered in the arena, and the games in honour of the event lasted for nearly 100 days. The gladiatorial combats were abolished by Honorius. A show of wild beasts, which took place in the reign of Theodoric, and a bull-fight at the expense of the Roman nobles in 1332, are the last exhibitions of which history has left us any record. During the persecution of the Christians the amphitheatre was the scene of fearful barbarities. In the reign of Trajan St. Ignatius was brought from Antioch purposely to be devoured by wild

* "Hic ubi conspicui Venerabilis Amphitheatri
Erigitur moles, Stagna Neronis erant."

Martial, Epig. ii.

† This conjecture is founded upon the discovery of an inscription in an ancient Christian cemetery on the Via Nomentana, as follows:—

Sic premia servas Vespasiane dire
Premiatus es morte Gaudenti letare
Civitas ubi glorie tue auctori
Promisit iste dat Kristus omnia tibi
Qui alium paravit Theatru. in celo.

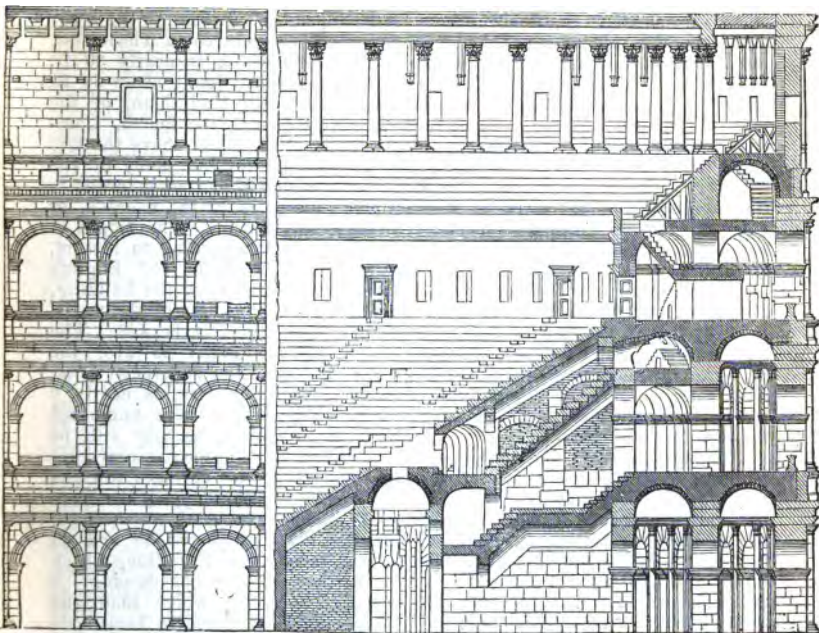
This slab is now in the crypt of the Church of S. Martina, but it is evidently of a period much later than that of Vespasian.

beasts in the Coliseum; and the traditions of the Church are filled with the names of martyrs who perished in its arena. The building was originally called the *Amphitheatrum Flavium*, or *Flavian Amphitheatre*, in honour of the family name of the emperors by whom it was commenced, continued, and completed; and the first mention of the name Coliseum, derived from its stupendously colossal dimensions, occurs in fragments attributed on very doubtful grounds to our Venerable Bede, recording the famous prophecy of the Anglo-Saxon pilgrims:—

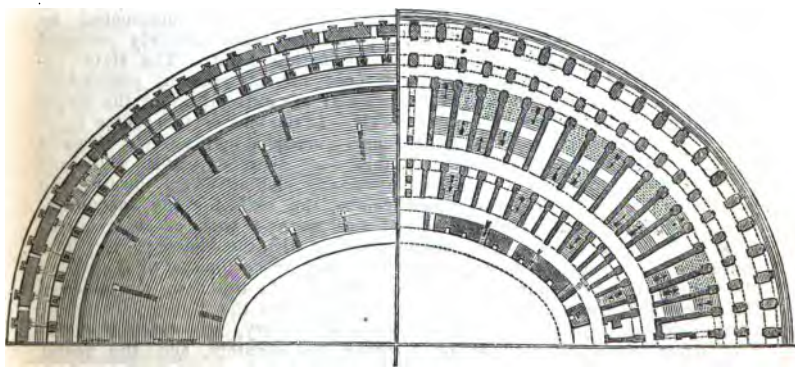
"While stands the Coliseum, Rome shall stand;
When falls the Coliseum, Rome shall fall;
And when Rome falls, the world."

"From our own land
Thus speak the pilgrims o'er the mighty wall
In Saxon times, which we are wont to call
Ancient."—*Childe Harold*.

This prophecy is generally regarded as a proof that the amphitheatre was tolerably perfect in the 8th century. Two-thirds of the original building have disappeared. The western and southern sides are supposed to have been destroyed during the siege of Rob. Guiscard, who showed as little reverence for the monuments of Rome as he did for the temples of Pæstum. We have already seen that, after the ruin had been converted into a fortress in the middle ages, it supplied the Roman princes for nearly 200 years with materials for their palaces, and that the palace of St. Mark, the Farnese and the Barberini palaces, were in great part built from its ruins. After these spoliations the popes appear to have been anxious to turn the edifice to some profitable purpose. Sixtus V. endeavoured to transform it into a woollen manufactory, and employed Fontana to design a plan for converting the arcades into shops; but the scheme entirely failed, and was abandoned after it had cost the pope 15,000 scudi. Clement XI., a century later, enclosed the lower arcades, and established a manufactory of saltpetre with as little success. To prevent further encroachments, Benedict XIV., in 1750, consecrated the building to the memory of the Christian martyrs



PLAN AND SECTION OF THE COLISEUM,



QUARTER-PLAN OF THE SEATS, AND QUARTER-PLAN OF THE BASEMENT,

who had perished in it. The French cleared the porticoes and removed from the arena the rubbish which had accumulated for centuries. Pius VII. built the wall which now supports the south-western angle, a fine specimen of modern masonry; his successors have liberally contributed towards the preservation of the fabric; and very extensive works have been carried on during the reign of Pius IX., directed by Canina, to prevent any further degradation of this most colossal of Roman ruins. The cross which stood in the middle of the arena, and the 14 shrines with representations of our Lord's Passion around it, were removed in Feb. 1874, in order to re-excavate more completely the subterranean corridors and vaults which were partially uncovered by the French between 1811 and 1814.

The amphitheatre is built of various materials. Travertine stone of the finest quality forms the *ambulacra*, or two outer porticoes which surround the building, as well as the arches of the inner porticoes and the stairs. The intermediate parts are of *tufo* and *peperino* stone and brick. The vaults are of brick and pumice. The podium was faced with marble. The pavement of the corridor behind, and the seats were also of marble. The vast dimensions of the fabric seem to have exhausted the store of materials prepared previous to its completion, for the upper portion of the external wall is built with blocks of travertine taken from older buildings, cornices and half-columns being still visible on the inner side of the wall where the brick facing has fallen away. It is equally probable, however, that this slovenly style of construction is attributable to the restorations of Heliogabalus, Alexander Severus, and Gordian III., after the great fire which consumed the wooden galleries, seats, and upper parts of the amphitheatre in the reign of Macrinus. The form of the amphitheatre is, as usual, elliptical. The outer elevation consists of 4 stories: the 3 lower are composed of arches supported by piers faced with half-columns, and the fourth is a solid wall faced with pilasters, and pierced

in the alternate compartments with 40 square openings. In each of the lower tiers there were 80 arches. The lowest, of the Doric order, is nearly 30 ft. high; the second, Ionic, about 38 ft. high; the third, Corinthian, of the same height; and the fourth, Composite, is 44 ft. high; above the last is an entablature, and many of the consoles which projected in order to support the poles of the *velarium*, or awning, still remain. The height of the outer wall, according to Messrs. Taylor and Cresy, is 157 English feet; the major axis of the building, including the thickness of the walls, is 584, the minor axis 468. The length of the arena is 278, the width 177 ft. The superficial area, on the same authority, is nearly 6 acres. The arches were numbered from I. to LXXVI., as may still be seen on the N. side; the numbers commencing from the entrance towards the Cælian, which, occupying the space of 4, makes the total number 80, between those numbered 38 and 39 is one facing the Esquiline, which has neither number nor cornice; it is about one-sixth wider than the others, and is supposed to have been the Imperial entrance. On the opposite side there was a corresponding entrance from the Palatine, with a subterranean passage, still visible. This passage was constructed by Commodus, who narrowly escaped assassination in it. The state entrances for the solemn processions were at the extremities of the major axis. In the *interior* the centre is, of course, occupied by the arena. Around this were arranged, upon vaultings gradually sloping down towards the centre, the seats for the spectators. There were 4 tiers of seats corresponding with the 4 outer stories. The first story was composed of 3 circular porticoes. At the base surrounding the arena was the *Podium*, a kind of covered gallery, on which the emperor, the senators, and the vestal virgins had their places. Above this, and separated from it, were 3 orders of seats called the *cavea*, and an attic or roofed gallery, as may be seen on se-

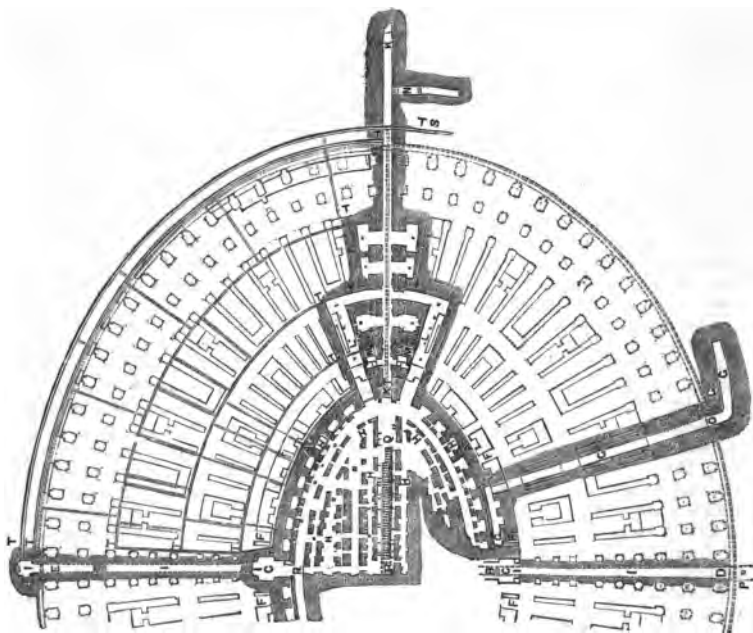
veral coins on which the building is represented. The *first* order is supposed to have contained 24 rows of seats; it terminated in a kind of landing-place, from which rose the *second* order, consisting of 16 rows. A lofty wall, part of which still exists, separated this from the *third* order, and is supposed to have been the line of demarcation between the patricians and the plebeians. Above the third order was the attic and the covered gallery or portico already mentioned, both of which have entirely disappeared. The Regionaries state that the amphitheatre could contain 87,000 spectators. The floor of the arena (probably of wood) rested on walls, forming several parallel rows of corridors or galleries, in which the wild beasts were kept ready for the games of the day. These galleries have been reopened under the direction of Commendatore Rosa.

The excavations commenced in the spring of 1874 have restored to light three elliptical *ambulacra*, a straight central corridor, and a series of cells, probably reconstructed after the earthquake of the 6th centy., partly with the ancient materials of tufa and travertine, but patched up with brickwork of the bad style of that period. From the wall sustaining the Podium, at a depth of nearly 10 ft. below the modern level of the arena, are seen projecting a series of massive travertine corbels, in pairs, with a channel in the brickwork between each two corbels, apparently to sustain strong masts or square poles, probably for the support of the gilt bronze network, which Calpurnius describes as having protected spectators seated in the Podium from any possible assaults of the wild beasts infuriated in the arena.

It was only at the depth of 18 ft., or double that reached by the French excavations in 1810-12, that the ancient pavement of *opus spicatum*, small bricks placed edgewise, was discovered. It is now visible at the eastern portion of the arena, whence the superincumbent rubbish accumulated during so many centuries has been entirely removed, and along the central *ambulacrum*, where it is partially covered

by a semi-carbonised platform of beams and cross-beams, the explanation of which it will be impossible to give before the excavations shall have revealed more of this singularly preserved ancient woodwork. It is generally admitted, however, that this framework did not form part of the ancient wooden arena or stage, but was connected with the machinery underneath, used for introducing upon the arena the cages of wild animals, and portions of shifting scenery, required for the *venationes*, or hunting entertainments, in the amphitheatre. At the same extremity of the amphitheatre, opposite the central corridor of the arena, there has been revealed a *cryptoporticus*, 6½ ft. wide, and going in the direction of the Lateran. About 250 ft. of this passage have been cleared out, as well as two narrow staircases leading down to it from the plane of the Podium. Its sides and vaults are composed of enormous blocks of travertine, some evidently taken from pre-existing monuments, from the inner corridor to under the outer portico of the amphitheatre, after which tract it is continued in brickwork, opening on the rt. for a flight of steps or inclined plane ascending towards the Cælian. At the entry of the passage, near the arena, have been placed on small columns some marble slabs found in the excavations, and highly interesting as contemporary illustrations of the contests carried on in the arena. The subjects represented are rudely but spiritedly scratched on the marble. One appears to represent the railing which protected the Podium, with the arches and combatants underneath. Another gives the combat between a shield-bearer and a Retiarius, the latter armed with a sword and net. Several give a lively idea of the *bestiarii*, contending with bears and lions, these animals being usually represented with collars and ropes. Two figures of gladiators; that on the l. bearing the palm of victory, and that on the rt. the inscription, in Greek characters, *Meni-nika*, are extremely distinct. To the rt. and l. of the *cryptoporticus*, opening upon it by stairs, and sloping down to the arena,

PLAN OF THE EXCAVATIONS IN THE COLISEUM.



- A. Podium.
- B. Stairs from the lower level of the Arena to the Cælian Cryptoporticus.
- C. Imperial boxes.
- D. Imperial entrance from the Cælian.
- E. Do. from the Esquiline.
- F. Marble platforms for the seats of dignitaries.
- G. Cryptoporticus, called the Passage of Commodus.
- H. Ambulacra and cells for wild beasts.
- I. Cryptoporticus leading to the Esquiline and Cælian.

- K. Cryptoporticus leading towards the Lateran
- L. Corridors containing each six stone blocks, with bronze sockets.
- M. Winding stairs.
- N. Inclined passage.
- O. Drain.
- P. Well.
- Q. Central ambulacrum, with wooden framework.
- R. Brick arches.
- S. Well.
- T. Drains,

are two arched passages about 75 ft. long, in the pavement of each of which are, at regular distances, 6 square masses of travertine, with holes in the centre about 9 inches deep, some of them still coated with bronze, apparently for the insertion of upright poles. Signor Rosa thinks that these poles served to moor the boats which were used in the *naumachia*. The opinion of other antiquarians is that the wild beasts about to be let loose in the arena were tied to them in readiness, but neither of these explanations is satisfactory, especially as similar cavities, with bronze sockets, adapted for turning windlasses, have been found in different parts of the substructions, nor is the destination of the system of arched cells under the Podium, extending all round the low level of the arena, at all clearly indicated as yet.

Under the crypto-porticus, going in the direction of the Lateran, is the main drain of the south-eastern part of the Coliseum at a depth of 25 ft., vaulted with travertine and lined with brick and cement. Its ancient iron grating is still visible at the mouth of the drain. It is 6 ft. high, and 1 ft. 8 in. wide. This probably joins the great cloaca discovered by Ficoroni in 1748, near the Meda Sudans, towards which the drainage of the north-western side of the amphitheatre flowed, finding its exit to the Tiber by the Circus Maximus, but this point cannot be verified until the cloaca is opened out entirely to the river.

The crypto-porticus, or covered gallery, with mosaic floor and stuccoed vault, under the centre arcades of the southern side of the amphitheatre, partly revealed in preceding excavations, and hitherto supposed by some writers to have been the passage by which the wild beasts, kept in a *vivarium* on the Cælian, were introduced into the arena, but by others incorrectly considered to be the passage of Commodus, has been cleared out for a length of about 120 ft. more, and found to turn to the l., following the direction of the outer circuit of the building, and gradually ascending towards the east, instead of proceeding

straight under the Cælian, as had been expected.

In April 1875 another cryptoporticus was opened under the principal entrance from the Cælian, communicating by a staircase with the lowest level of the arena. A similar passage had been previously discovered under the opposite principal entrance from the Esquiline.

A staircase opens near the arcade facing the Temple of Venus and Rome, by which visitors may ascend to the upper stories. During the ascent they will traverse the *ambulacra* and galleries, and will thus be enabled to form a better idea of the whole fabric than they could do from pages of description. The scene from the summit is one of the most impressive, and there are few travellers who do not visit the spots by moonlight in order to realise the magnificent description in 'Manfred,' the only description which has ever done justice to the wonders of the Coliseum:—

"I do remember me, that in my youth,
When I was wandering,—upon such a night.
I stood within the Coliseum's wall,
Midst the chief relics of almighty Rome;
The trees which grew along the broken arches
Waved dark in the blue midnight, and the
stars
Shone through the rents of ruin; from afar
The watchdog bay'd beyond the Tiber; and
More near from out the Cæsars' palace came
The owl's long cry, and, interruptedly,
Of distant sentinels the fitful song
Begun and died upon the gentle wind.
Some cypresses beyond the time-worn breach
Appear'd to skirt the horizon, yet they stood
Within a bowshot. Where the Cæsars dwelt,
And dwell the tuneless birds of night, amidst
A grove which springs through level'd battle-
ments,
And twines its roots with the imperial hearths;
Ivy usurps the laurel's place of growth;—
But the gladiator's bloody Circus stands,
A noble wreck in ruinous perfection!
While Cæsar's chambers, and the Augustan
halls,
Grovel on earth in indistinct decay.—
And thou didst shine, thou rolling moon, upon
All this, and cast a wide and tender light,
Which soften'd down the hoar austerity
Of rugged desolation, and fill'd up,
As 'twere anew, the gaps of centuries;
Leaving that beautiful which still was so,
And making that which was not, till the place
Became religion, and the heart ran o'er
With silent worship of the great of old:—
The dead but accept'd sovereigns, who still
rule
Our spirits from their urns."

A good deal of speculation has been occasioned by the holes which are seen in the walls of the building. There is little doubt now, however, that they were made during the middle ages in search for the iron clamps which bound the blocks together, when the value of this metal was great compared to what it is at present. The *Flora* of the Coliseum was once famous. Professor Sebastiani, in the volume entitled the '*Flora Colisea*,' enumerated 260 species of plants found among the ruins of the amphitheatre. Dr. Deakin, an English physician, who resided for several years at Rome, in his '*Flora of the Colosseum*,' increased the number of species growing on its walls to 420. These materials for a *hortus siccus*, far more interesting than the Swiss Herbaria, and which would have supplied travellers fond of botany with a most valuable memorial of the Coliseum, were destroyed by Sig. Rosa in 1871, when the walls were scraped clean by his orders, to the great regret of naturalists and lovers of the picturesque, it being feared by him that the growth of plants would accelerate the gradual decomposition of the ancient structure.

The lighting-up of the Coliseum with white, green and red lights, a splendid sight, takes place generally once a year during the season, on the *Natale di Roma* (21st April), or on the occasion of some royal persons visiting the Eternal City.

No permission from the authorities is required to visit the Coliseum by moonlight. Professor Gori's '*Memorie Storiche del Colosseo*,' published in March 1875, and accompanied by a good plan, is full of interesting historical details and critical notions on this subject.

Close to the Coliseum is the ruin of the conical fountain called the *Meta Sudans*, which formed an important appendage of the amphitheatre. It appears to have been a simple jet issuing from a cone placed in the centre of a brick basin, 75 feet in diameter. It was rebuilt by Domitian, and is supposed to have been intended for the use of the gladiators after their toils of the arena. It is represented on

several medals of the amphitheatre. The fountain was of brickwork, in the best style; the central cavity and the channels for carrying off the water are still visible. It was repaired a few years since, but these modern restorations may easily be distinguished from the ancient work.

In a line with the *Meta Sudans*, and at the foot of the substructions of the Temple of Venus and Rome, are the remains of a huge quadrangular pedestal upon which the *Colossus of Nero* is supposed to have stood, after its removal by Hadrian to make room for his Temple of Venus and Rome; it is represented on medals of the Coliseum of the Gordian emperors, Alex. Severus, &c.

*Amphitheatre of Statilius Taurus.**—In laying the foundations of the Palazzo di Monte Citorio (House of Parliament since 1872) under Innocent X., masses of masonry were discovered still retaining the form of "cunei." These ruins were attributed by the older antiquaries to the Amphitheatre of Statilius Taurus, which was dedicated in the 4th consulate of Augustus. It is more probable, however, that it stood nearer the Tiber, perhaps on the site of Monte Giordano and the Palazzo Gabrielli.

Amphitheatrum Castrense.—Between the Porta S. Giovanni and the Porta Maggiore, and adjoining the ch. of Santa Croce in Gerusalemme, are the remains of this amphitheatre, supposed to be the Amphitheatrum Castrense of the Catalogues. Its precise date is unknown, but it is generally believed to have been erected in the reign of Tiberius. It is built entirely of brick. During the reign of Aurelian a portion of its circuit was included to form a part of the new walls of the city. On the outside we see the arches of the lower tier filled up; but the half-columns of the Corinthian order, with their brick capitals, are

* Statilius Taurus was commander-in-chief of the land forces of Augustus at the time of the battle of Actium, and built this amphitheatre in the following year.

still visible. The inside exhibits little beyond the outline of the greater axis of the ellipse. In the arena, bones of wild beasts have been discovered, with an Egyptian statue and numerous fragments of marble, which show that the building was richly decorated. Outside the city wall, and close to it, are traces of a circus, which antiquaries suppose to have been the Circus Varianus, erected by Heliogabalus.

Circus Maximus, in the valley called Murcia, between the Palatine and the Aventine, celebrated as the scene of the Sabine rape. This famous circus was founded by Tarquinius Priscus, restored with considerable additions during the republic, and rebuilt with unusual splendour by Julius Cæsar. Augustus embellished it, and erected on the Spina the obelisk which we now see in the Piazza del Popolo. The circus was destroyed in the fire of Nero, and restored by Vespasian and Trajan. Constantine enlarged and decorated it, and his son Constantius erected a 2nd obelisk on the Spina, that which is now in front of the ch. and palace of the Latéran. Theodoric made the last attempt to restore it to its former splendour, but after his time it fell rapidly into ruin. Dionysius describes the circus as he saw it after its reconstruction by Julius Cæsar; he gives the length as 2187 feet, and the breadth as 960. The circuit of the seats was 5000 feet. The porticoes alone, exclusive of the attics, could accommodate 150,000 persons; and the whole number of seats was probably not less than 250,000. The end nearest the Tiber was occupied by the *carceres*, under which the chariots stood before they started for the race. The other extremity, towards the S.E., was curved. It was surrounded by the porticoes and seats for the spectators. At this extremity are the only remains now visible. They consist of masses of brickwork, which still show the direction of the curve.* The first

meta is supposed to have stood nearly opposite the Jewish burial-ground, and the foundations of the *Carceres* are not far from the modern gas-works, which form such an eyesore in the beautiful view which the classical traveller formerly enjoyed over the Circus and adjacent ruins. The *Aqua Crabra*, a little stream now called *Maranna Mariana*, and which crosses the Murian valley, probably supplied water to the Euripus, or channel separating the arena from the seats destined for the public.

Circus of Romulus or Maxentius, erroneously called the *Circus of Caracalla*, situated beyond the Basilica of San Sebastiano, on the l. of the Via Appia, and of the tomb of Cæcilia Metella.—The name of Circus of Caracalla, given to these ruins, was shown to be erroneous by the discovery of 3 inscriptions in 1825, recording that it was erected in honour of Romulus, the son of Maxentius, A.D. 311. This is the most perfect circus which has been preserved to us, and is therefore the most convenient for studying the general arrangement of this class of monuments. It forms an oblong of 1580 feet in length and 260 in breadth. The outer wall is nearly entire, and is constructed of brick and small stones, enclosing large earthen vases, introduced to lighten the building; on the inner side a terrace has been formed by the fall of the seats. At one end of the circus are the *Carceres* for the chariots, 6 on each side of the principal entrance, flanked by 2 towers, supposed to have been the seats of the umpires. At the other, which is semicircular, is a wide gateway with a flight of steps leading from it. Two other entrances may be traced near the *Carceres*, and a fourth in the S.W. angle. On the E. side is a balcony, or *pulvinaria*, supposed to have been the station of the emperor; and nearly opposite are some remains of a corresponding building, where the prizes were probably distributed. The *Spina* may be traced throughout its whole length; it is not exactly in the axis

* Mr. Parker's excavations in 1870 revealed a staircase to the gallery in the S.E. curve, considered to be of Trajan's period. A fragment of the Capitoline plan of Rome shows this with the Septizonium behind.

of the arena, but runs obliquely, being at its commencement about 36 feet nearer the eastern than the western side. It is supposed to have been 892 feet long, 20 broad, and from 2 to 5 feet high. It was decorated with various works of art; among which was the obelisk now standing in the Piazza Navona. At each extremity of the Spina, an eminence, on which the *Metae* stood, may be recognised. In 1825 the greater part of this circus was excavated at the expense of Prince Torlonia, to whom the estate upon which it is situated belonged, and under the direction of the late Prof. Nibby. During these works, the Spina, the Carceres, the great Entrance, &c., were laid open, together with many fragments of statues and bas-reliefs. The most valuable of these were the 3 inscriptions already mentioned; all of them bearing the name of Maxentius. The following, as restored, has been placed at the great entrance; it states that the circus was consecrated to Romulus, son of Maxentius: — DIVO . ROMVLO . N . M . V . COS . ORD . II . FILIO . D . N . MAXENTII . INVICT . VIRI . ET . PERP . AVG . NIPOTI . T . DIVI . MAXIMIANI . SENIORIS . AC . BIS . AVGVSTI . The circular building adjoining is described as the "Tomb of Romulus."

Stadium of Domitian, commonly called the Circus Alexandri or Agonalis. This magnificent building of Domitian is clearly identified with the modern Piazza Navona, which still preserves the outline of the circus, and even the elliptical end. It is about 750 feet in length, and occupies the area of a Roman Rubbio, about $4\frac{1}{2}$ Eng. acres. According to the catalogues it could accommodate 33,000 persons. Some ruins of the arches of the Circus may be seen under the ch. of S. Agnese, and some remains of the *Carceres* were discovered in 1868, near the Palazzo Braschi, in building a subterranean gallery for the *Aequa Vergine*, as well as portions of the curve and seats at the N.E. extremity of the piazza. The existence of the Circus of Flora, as well as that of Sallust, placed by some

antiquarians between the Quirinal, Viminal, and Pincian hills, and on Piazza Barberini, has never yet been clearly demonstrated. See Becker "*de Romae Veteris muris atque portis*." p. 87.

The *Flaminian Circus* has entirely disappeared, though considerable remains existed in the 16th century when the foundations of the Palazzo Mattei were laid. A part of the circus was long used as a rope-walk and the church of S. Caterina à Funari, whose name is a memorial of the fact, is supposed to stand nearly on the centre of it. Some sculptured decorations of its Carceres are preserved in the court of the Pal. Mattei. The Flaminian Circus in its longest diameter extended from the Pal. Mattei and the Piazza Paganica to the bottom of the ascent to the Capitol, at the Pal. Massimo in the Piazza di Ara Cœli.

The *Circus of Nero*, partly occupied by the Piazza with the Basilica of St. Peter's and the Palace of the Vatican, was destroyed by Constantine when he erected the church, in the 4th centy. It is said by the Church tradition to have been the scene of many Christian martyrdoms. The obelisk now in the Piazza of St. Peter's stood upon its Spina. In the meadows behind the Castle of St. Angelo some remains of another circus, supposed to have been that of *Hadrian*, were discovered in the last century; but the excavations were subsequently filled up.

§ 13. COLUMNS.

Column of Antoninus Pius, discovered in 1709 on the Monte Citorio, under the third house on the l. side of the Via *Degli uffici del Vicario*. It was erected to that Emperor by his sons Marcus Aurelius and L. Verus. The shaft was a single piece of red granite 48 ft. high. Fontana was employed by Clement XI. to raise it, but the scaffolding on which the column lay having been accidentally burned, and the column itself seriously injured in consequence, the fragments were used to repair the

obelisk in the Piazza di Monte Citorio. The pedestal was taken to the Vatican, where it may be seen in the centre of the Giardino della Pigna; it is ornamented with high reliefs, representing funeral games and the apotheosis of Antoninus and Faustina. The following is the inscription on it:—*DIVO ANTONINO AVGVSTO PIO—ANTONINVS AVGVSTVS ET—VERVS AVGVSTVS FILII*. Upon the bottom of the granite shaft existed an inscription in Greek, a cast of which may be seen in the long gallery of the Museo Chiaramonti at the Vatican, stating that it was sent from Egypt by Dioscurus, an agent of Trajan, in the ninth year of his reign.

Column of Marcus Aurelius Antoninus, commonly called the Antonine Column, in the Piazza Colonna, to which it gives its name. This column was long confounded with the pillar represented on the coins of Antoninus Pius; and the error was perpetuated by the inscription placed upon its base when Sixtus V. restored it in the 16th century. The discovery of the latter on the Monte Citorio, and of an inscription, now in the Vatican Museum, containing the grant of a piece of ground, close by, to a certain Adrastus, freedman of Sept. Severus, charged to guard this column, as *procurator* or *custode*, has removed all doubt on the subject; and the present column is now known to be that erected to Marcus Aurelius by the Senate and Roman people, A.D. 174. It is a repetition of the historical pillar of Trajan, and exhibits the same mixture of styles; the bas-reliefs surround the shaft in a spiral of similar design, but they are inferior in taste and execution. They represent the conquests over the Marcomans; and are in higher relief than those of Trajan, exhibiting nearly the same amount of battles and military manœuvres. One of these reliefs has attracted attention from its presumed connection with the legion composed of Christians from Mytilene. It represents Jupiter raining, with the water falling from his outstretched arms, and is regarded as a confirmation of the story related by

Eusebius, that [the army was reduced to great distress for want of water, and that the devotional practices of the Christian legion induced the emperor to request them to pray for rain. Their prayers were successful, and the Christians had thus the merit of saving the army by their piety. A letter is given by Justin Martyr, in which the emperor acknowledges the fact; but the authenticity of this document is open to suspicion, although the Church has always upheld the tradition, and this sculpture has been regarded with peculiar interest by ecclesiastical historians. The pedestal of the column was added by Fontana; it is not well proportioned to the shaft. The height of the entire column is 122 feet 8 inches, including the base: the shaft being 97 feet, the pedestal 25 feet 8 inches. The shaft, including its base and capital (excluding the pedestal of the statue), is exactly of the same height as that of Trajan, 100 Roman feet (29·635 mètres = 97½ English): hence the name of *Columna Centenaria*, given to it in the inscription of Adrastus above referred to. The diameter of the shaft is 11½ feet. The pillar is composed of 28 blocks of white marble. On the summit is a statue of St. Paul, 10 feet high, placed there by Sixtus V. The interior is ascended by 190 steps, and is lighted by 42 openings; it has frequently suffered from lightning, attracted by the bronze statue on its summit, and from having been used to support fireworks on public festivities. It is supposed that it stood in the same forum as the Temple of Antoninus, the site of which is now occupied by a part of the modern Piazza and the Chigi Palace.

Column of Phocas.—Prior to 1813 this column had baffled all the conjectures of the antiquaries, as noticed by Lord Byron—

"Tully was not so eloquent as thou,
Thou nameless column with a buried base."

In the year mentioned it was excavated to the pedestal, when an inscription was found showing that it was erected to the emperor Pho-

cas, by Smaragdus exarch of Italy, A.D. 608. The name of Phocas had been erased by Heraclius, but that of Smaragdus and the date prove that the column was dedicated to him. The pedestal is surrounded by a flight of steps discovered in 1816, during the excavations made at the cost of the Duchess of Devonshire. The marble steps themselves had disappeared, and the blocks of peperino which now are to be seen round the pedestal of the column, were taken from the foundations of a mediæval tower pulled down about 3 centuries ago. The shaft is composed of eight pieces of white marble, in the Corinthian style; it was formerly surmounted by a gilt statue of the emperor to whom it was dedicated. Between the column of Phocas and the Sacra Via are the pedestals once supporting honorary columns, already described in our account of the Forum.

Column of Trajan, the most beautiful of all the historical columns, dedicated, as the inscription on the pedestal tells us, in honour of the emperor by the Senate and Roman people (A.D. 114). For 17 centuries this noble pillar has been regarded as a triumph of art; and there can be no doubt that the great architect Apollodorus, in erecting such a monument to his benefactor, created at the same time the most lasting memorial of his genius. It is composed of 34 blocks of white marble, 9 of which form the basement, and 23 the shaft; the remaining 2 the torus and capital. The column is in excellent proportion, but the architecture is mixed; the base and capital being Tuscan, the shaft Doric, and the mouldings of the pedestal Corinthian. The pedestal is covered with bas-reliefs of warlike instruments, shields, and helmets; and bears an inscription supported by 2 winged figures. A series of bas-reliefs form a spiral round the shaft, representing a continuous history of the military achievements of the emperor. These matchless sculptures are in a high state of preservation and in the best style of art. They constitute a perfect study of military antiquities; indeed, as a

record of costumes, perhaps no ancient monument which has been preserved is so valuable. The bas-reliefs are 2 feet high in the lower part, increasing to nearly 4 as they approach the summit. They begin with a representation of the passage of the Danube on a bridge of boats, and are carried on through the successive events of the Dacian wars, representing the construction of fortresses, attacks on the enemy, the emperor addressing his troops, the reception of ambassadors of Decebalus who sue for peace, and other incidental circumstances of the campaign. All these details will be found engraved in Sante Bartoli's and Piranesi's works, and still better in the electrotype copies now in the Museum at St. Germain, from accurate casts made by order of Napoleon III. The nature of the sculptures will be better appreciated by the fact that they contain no less than 2500 human figures, besides a great number of horses, fortresses, &c., than by any minute description. In the interior is a spiral staircase of 184 steps, lighted by 42 openings, leading to the summit, on which stood a colossal statue of Trajan holding a gilded globe which was erroneously supposed to have contained his ashes. This globe is now in the Hall of Bronzes at the Museum of the Capitol (p. 279). A statue of St. Peter in gilt bronze, 11 feet high, was placed upon the column by Sixtus V. about the end of the 16th century, when the feet of Trajan's statue are said to have been still fixed on the block of marble that supported it. The height of the shaft is 100 Roman feet, 97½ English, and of the entire column from its base, exclusive of the statue, and its pedestal, 127½ feet, which represents the height of the neck of land or isthmus which united the Capitoline and the Quirinal hills, that was cut away to make room for the Forum, as expressed in the following inscription, which states also that the column was dedicated while Trajan held the Tribunitian power for the 17th time, and in his 6th Consulate:—*SENATVS . POPVLVSQVE . ROMANVS—IMP . CAESARI . DIVI NER-*

VAE F. NERVAE—TRAJANO. AVG. GERM. DACICO PONTIF—MAXIMO. TRIB. POT. XVII. IMP. VI. COS. VI. P. P—AD. DECLARANDVM QUINTAE. ALTITVDINIS—MONS ET LOCVS. TANTIS. OPERIBUS. SIT. EGESTVS. This fixes the date about the commencement of the Parthian war (A.D. 114), from which the emperor did not live to return, so that he never saw this most remarkable monument of his reign and greatness. The ashes of Trajan, originally placed in a golden urn, are said to have been deposited by his successor Hadrian under the column, in a vault walled up in 1585 by Sixtus V.

Unknown Column of Cipollino marble, erected in 1857 in the Piazza di Spagna, opposite the Propaganda College, in honour of the Immaculate Conception. This beautiful pillar, which from its unfinished state seemed to have never been raised, was discovered in 1778 behind the palace of Monte Citorio. It is 42 ft. long, by 4½ ft. in diameter, and consequently one of the largest known monolith masses of Carystian marble (see p. 334).

Column raised by Paul V. in honour of the Virgin, in front of the Basilica of S. M. Maggiore, one of the 8 pillars which supported the vault of the great hall in the Basilica of Constantine. It is of the Corinthian order, and 62 ft. high.

§ 14. ARCHES.

Arch of Constantine, built over the road (the Via Triumphalis, the modern Via di S. Gregorio) leading from the Coliseum to the Via Appia, in the valley between the Cælian and Palatine, to commemorate the emperor's victory over Maxentius, as stated on the inscription:—IMP CAES FL CONSTANTINO MAXIMO—P.F. AVGVS—TO . S.P.Q.R.—QVOD INSTINCTV DIVINITATIS MENTIS*—MAGNITVDINE CVM

* There are doubts that the words *quod instinctu divinitatis mentis* formed part of the original inscription. Venuti and Nibby, from the state of the marble, supposed they had been added after the Emperor had embraced Christianity, to replace *Divis Faventibus*, or *Nutu Jovis Op. Max.* This idea has, however, been combated by Cav. de' Rossi, although it certainly appears that the inscription, particularly on the S. side, from the depression in the marble, has replaced

EXERCITV SVO—TAM DE TYRANNO QVAM DE OMNI EIVS—FACTIONE VNO TEMPORE IVSTIS—REMPVBLICAM VLTVS EST ARMIS—ARCVM TRIVMPHIS INSIGNEM DICAUIT. It is one of the most imposing monuments of Rome, although it exhibits the decline of art and is composed of fragments taken from one of the arches of Trajan, probably from that which stood on the Appian, near the Temple of Mars (see p. 431). It has 3 archways, with 4 fluted columns of the Corinthian order on each front; 7 of these are of giallo antico; the 8th was originally of the same material, but it was removed by Clement VIII. to decorate a chapel in the Lateran. On the attic are 4 bas-reliefs, and over each of the smaller arches circular medallions, all relating to (2) the history of Trajan. The large reliefs on the flanks of the attic and the 8 statues of the Dacian captives on the architrave over each column, also belonged to the time of Trajan, and are easily distinguished from the inferior sculptures of Constantine 200 years later. The upper reliefs on the front facing the Coliseum represent—1. The triumphal entry of Trajan into Rome—the temple represented on the background is supposed to be that of Mars, which stood outside of the Porta Capena, on the Via Appia; 2. The emperor raising a recumbent figure, an allegorical allusion to the repairs of the Appian Way, or of the Via Trajana; 3. His distributing food to the people; 4. The emperor on a chair of state, while a person, supposed to be Parthamasiris, king of Armenia, is brought before him. Some of these reliefs are interesting as showing monuments existing at Rome at the period, such as the Rostra, the Basilica Julia, &c. On the southern side are—1. Trajan crowning Parthamaspatas, king of Parthia; 2. The discovery of the conspiracy of Decebalus, king of the Dacians; 3. The emperor haranguing his soldiers; 4. The sacrifice of the Suovetaurilia. On the flanks of the attic are the 2 reliefs supposed to another, effaced, as we see, on the arches of Septimius Severus, in the suppression of the name of Geta.

have formed originally a single subject, the victory of Trajan over Decebalus, amongst the finest works of the whole. The circular medallions over the small arches represent the sports of the chase and their attendant sacrifices. The four on the side facing the Aventine represent the starting for the chase—the sacrifice to Sylvanus, the patron of sylvan sports—the emperor on horseback at a bear-hunt—the thank-offering to the goddess of hunting. The four on the side facing the Coliseum represent a boar-hunt, a sacrifice to Apollo, a group contemplating a dead lion, and the consultation of the oracle. The works of Constantine do not harmonise with these beautiful sculptures. The frieze which encircles the middle of the arch represents, in a series of indifferent bas-reliefs, military processions and various events in the life of the first Christian emperor. The long horizontal tablet below those taken from the Arch of Trajan, represents the *Forum Romanum* in the time of Constantine, and is interesting when compared with the bas-reliefs of the same subject at a preceding period, found in the Forum in 1873. On the flanks are 2 circular medallions representing the chariots of the sun and moon, typifying the emperor's dominion over the East and West. The figures of Fame over the arch; the bas-reliefs inside the larger opening, representing the conquest of Verona and the fall of Maxentius; the victories on the pedestals of the columns also belong to the age of Constantine, and show how much sculpture had degenerated even at that period. Over the reliefs on the interior of the great arch are the words *FVNDATORI QVIETIS. LIBERATORI VRBIS*: the former, no doubt, alludes to the cessation of the Christian persecutions. The inscriptions *VOTIS X. VOTIS XX.* on the face towards the Coliseum over the smaller arches, and *SIC X. SIC XX.* in the same position on the opposite side, refer to the practice introduced by Augustus of offering up vows for 10 and 20 years for the preservation of the empire. In the last century the arch was par-

tially buried. Pius VII. excavated down to the ancient pavement; and as it now stands, it is, with all the faults of its details, one of the most interesting and best preserved monuments in Rome, which it owes probably to its having been dedicated to the first Christian sovereign.

Arch of Dolabella and Silanus, on the Cælian, beyond the ch. of S. Giovanni e Paolo. It is supposed to have formed one of the entrances to the Campus Martialis, where the public games in honour of Mars were celebrated when the Campus Martius was inundated by the Tiber. It is a single arch of travertine, with an inscription, from which we gather that it was erected by the consuls P. Cornelius Dolabella and Caius Julius Silanus (A.D. 10). Nero availed himself of it by including it in the line of his aqueduct to the Palatine.

So-called Arch of Drusus, on the Apian Way, close to the gate of S. Sebastiano. It consists of a single arch, built chiefly of travertine, with cornices of white marble, and two *Africano* columns of the Composite order on each side. Above the entablature the remains of a pediment may be distinguished among the ivy and weeds which now clothe the ruin. There is no inscription. As we learn from Suetonius that an arch was erected on the Via Appia by the Senate to Drusus, the father of Claudius, this monument has, until lately, been considered by antiquaries to be the one mentioned by the biographer. But it is certain that the style of its construction belongs to a period two centuries later than the Augustan era; and the arch was evidently built by Caracalla to carry over the highway the aqueduct supplying water to his *Thermae*.

Arch of Gallienus, called the *Arco di San Vito*, from the adjoining ch. dedicated to that saint. It is supposed to stand upon the site of the *Porta Esquilina* of the Servian Wall, and was dedicated to Gallienus and his wife Salonina, by Marcus Aurelius Victor, a prefect of Rome about A.D. 260. It is a simple arch of travertine, with 4 Corinthian pilasters and 2 buttresses. The

inscription on the frieze is more than usually characterized by the flattery which was applied to this most profligate of emperors.

Janus in the Forum Boarium, one of the numerous arches of the same kind which were constructed at the junction of different streets, either as places of shelter or as covered exchanges. It is a high square mass, pierced in each front with a large arch, forming a vault in the centre. It is constructed with the utmost solidity, and the base is composed of huge blocks of white marble, which, from the existence of bas-reliefs on their inverted surfaces, evidently belonged to earlier edifices. The fronts are hollowed into niches intended to receive statues, and separated by small stumpy pilasters. Each front is 54 feet in length. All the proportions and details are in a degenerate style of art. It has been generally attributed to the age of Septimius Severus, although by some it has been referred to as late a period as that of Constantine. On the summit are some remains of massive brickwork, the ruins of a fortress erected upon the arch by the Frangipanis in the middle ages. This Janus marks one of the entrances to the Forum Boarium, or cattle-market, the Roman Smithfield. Next to it are the remains of the

Arch of Septimius Severus, also called *Arco degli Argentieri*, partially hidden by the campanile of the ch. of S. Giorgio in Velabro. The inscription on it shows that it was erected by the silversmiths and cattle-merchants of the Forum Boarium to Septimius Severus, his wife Julia Pia, and their sons Caracalla and Geta, but the name of the latter was removed also here after his murder by Caracalla. As in the other arch of this emperor in the Forum, the line occupied by the name of Geta and his titles has been replaced by the words *FORTISSIMO FELICISSIMOQUE PRINCIPI*. This arch consists of a mere square aperture, formed by a straight lintel or entablature supported on broad pilasters of the Composite order. The front is of marble; the basement and cornice at

the back are of travertine. The pilasters are loaded with ornaments and military trophies; the other 'reliefs represent sacrifices offered by the emperor and his sons, the figure representing Geta having been effaced; a ploughman with a yoke of oxen; and between the pilasters, the figures of Hercules and Bacchus. Some of the decorations are elaborate, but the style and execution of the whole indicate the decline of art. The inscription is of importance, as confirming the site of the Forum Boarium, since it states that the persons who erected it lived on the spot (*ARGENTARII ET NEGOTIANTES BOARII HUIUS LOCI QUI INVEHENT DEVOTI NUMINI EORVM*). The arch probably stood across a street leading from the Forum Boarium to the *Vicus Jugarius* and the foot of the Capitoline hill. (See Lanciani: *Bull dell' Inst.*, 1871, p. 233.)

Arch of Septimius Severus, in the N.W. angle of the Forum Romanum, erected A.D. 205, by the Senate and people, in honour of the emperor and of his sons Caracalla and Geta, to commemorate their conquests of the Parthians and Persians. It is constructed entirely of white marble, and consists of 1 central and 2 lateral arches, with transverse ones in the flanks. On the summit, as may be seen on coins of both Severus and Caracalla, stood a car drawn by 6 horses abreast, containing the statues of the emperor and his sons. Each front has 4 columns of the Composite order, and a series of bas-reliefs representing different events of their Oriental wars. Although these sculptures are of indifferent execution, they exhibit some curious details of military life. They represent harangues, sieges, the arrangement of camps, the assault with the battering-ram, and the submission of the captives. On the side towards the Forum we recognise the emperor addressing his troops, the taking of Carrha, the siege of Nisibis and the flight of its king. On the rt. of the arch the emperor is seen receiving the king of Armenia and another prince, who comes to offer assistance; in the lower part the battering-ram is seen at

work. On the front facing the Capitol, the sculptures on the rt. represent in the upper part another harangue, and in the lower portion the siege of Atræ. In the upper part of the opposite compartment we see the passage of the Euphrates and the capture of Ctesiphon; in the lower, the submission of an Arab chief, the passage of the Tigris, and the flight of Artabanus. In one of the piers is a flight of 50 steps leading to the top. In the lengthy inscription on the attic we recognise the erasure made by Caracalla of the name of his brother Geta, after he had him put to death A.D. 212. The words added are, OPTIMIS FORTISSIMISQUE PRINCIPIBUS, in the 4th line, in lieu of P. SEPT. LVC. FIL GETÆ. NOBILISS. CÆSARI, which has been made out, on examining carefully the effaced portion and the marks of the holes in it by which the bronze letters of this part of the inscription were originally inserted. The arch was half-buried when Pius VII. commenced his excavations in the beginning of the present century. In 1803 it was laid open to its base, and the workshop of a potter, established in one of the side arches, was pulled down. The pavement of the road running through it was evidently repaired in the 8th or 9th century, and it is very questionable whether any road originally passed beneath it, as it has not a regular connection with the main ascent to the Capitol, the Clivus Capitolinus.

On the two sides of the front of the arch, facing the Forum, are the brick pedestals of two equestrian statues; one of them is probably that of Marcus Aurelius, which appears to have been removed from this spot. The anonymous Monk of Einsiedeln calls it *Caballum Constantini*. The pedestals are hollow inside, and were subsequently used as cesspools.

Arch of Titus, erected by the Senate and people in honour of Titus, to commemorate the conquest of Jerusalem. It stands on the *Summa Sacra Via*, or highest point of the *Via Sacra*. It is one of the most elegant of all the triumphal arches known, only second to that of Trajan at Beneventum,

and as a record of Scripture history is, beyond doubt, one of the most interesting ruins in Rome. It consists of a single arch of white marble, with fluted columns of the Composite order on each side. In the time of Pius VII. it was falling into ruin, and would have perished but for the judicious restorations then made. It is easy to distinguish these modern additions, which are in travertine, from the ancient portion. The front towards the Forum has suffered more than that on the side of the Coliseum, and has preserved only a portion of the basement, and about half of the columns, with the mutilated figures of Victories over the arch. On the latter side the columns are more perfect, and nearly all the cornice and the attic are in tolerable preservation. The sculptures of the frieze represent a procession of warriors leading oxen to the sacrifice; on the keystone is the figure of a Roman warrior, nearly entire. On the attic is the original inscription, finely cut, showing by the introduction of the word "divo" that it was erected after the death of Titus, and without doubt by his successor Domitian: SENA-TVS. POPVLVSQVE. ROMANVS — DIVO. TITO. DIVI. VESPASIANI. F — VESPA-SIANO. AVGVSTO. The bas-reliefs on the piers under the arch are highly interesting. On one side is a representation of a procession bearing the spoils from the Temple of Jerusalem, among which may still be recognised the golden table, the silver trumpets, and the seven-branched candlestick of massive gold, which were said to have been thrown into the Tiber from the Milvian bridge during the flight of Maxentius, after his defeat by Constantine on the *Via Flaminia*. The size of this candelabrum, as here represented, appears to be nearly a man's height: so that both in size and form these bas-reliefs perfectly correspond with the description of Josephus, and are the only authentic representations of these sacred objects. On the other pier the emperor is represented crowned by Victory in his triumphal car, drawn by four horses, and surrounded by Romans carrying

the fascæ. The vault of the arch is richly ornamented with sunk panels and roses; in the centre is a bas-relief representing the divinisation of Titus.

The rising ground on which the Arch of Titus stands formed in ancient times that part of the *Velia* which connected the Palatine with the Carinæ and the Esquiline about the *Tor dei Conti*. These heights were fortified in middle ages by the powerful family of the Frangipani, who converted the arch into a gateway to their stronghold, protected by the celebrated *Torre Carularia*, the foundations of which still remain between the arch and the Palatine.

Arch of Augustus, now the *Porta S. Lorenzo*, built by that emperor in his 12th consulate, to carry the united streams of the *Marcia*, *Tepula*, and *Julia*, across the *Via Tiburtina*. It is a plain, massive construction of travertine, decorated with two pilasters and a pediment, and a bull's head in the keystone. Besides the original inscription of Augustus, there are two more commemorating repairs made to the aqueducts by Titus and Caracalla.

Arch of Gordianus.—This triumphal arch was erected to Gordian III. on the main street connecting the *Porta Viminalis* of the Servian Agger, with the *Porta Chiusa* of the Aurelian walls. The arch was pulled down in the 16th century by Bramante Lazzari, and its marbles were employed in the decoration of the *Palazzo della Cancelleria*. Some colossal fragments of the cornice and entablature were discovered in 1873, in the *Via Gaeta*, between the Baths of Diocletian and the *Prætorian Camp*, and will be inserted in one of the adjacent buildings at the expense of the Arch-Commission of Rome (cf. 'Bull. della Comm. Arch.,' April 1873).

§ 15. BATHS—THERMÆ AND IMPERIAL BASILICÆ.

Baths of Agrippa, erected B.C. 24, in the *Campus Martius*, behind the Pantheon, and bequeathed by Agrippa to the Roman people. They are supposed to have extended as far as the *Via delle Stimate*, and to have been

bounded on the sides by the street of the *Torre Argentina* and by the *Via del Gesù*, occupying a space of about 900 feet from N. to S., and 950 from E. to W. They contained the famous bronze statue by Lysippus, representing the youth undressing, called the *Apoxomenos*, which Tiberius removed to his palace, but was obliged subsequently to restore, in order to appease the clamours of the people. Considerable remains of these baths have been found in the rear of the Pantheon, and particularly in the sacristy. The Pantheon, dedicated to Jupiter Ultor and several other divinities, has been supposed by some antiquaries to have originally served as the hall of entrance to the baths. The largest portion of these baths now existing, after the Pantheon itself, may be seen in the *Via dell' Arco della Ciambella*; it is a portion of a circular hall, probably the *Laconicum* or *Calidarium*. Attached to the *Thermæ* were extensive gardens and an artificial lake, the *Stagnum Agrippæ*, which occupied the site extending to near the ch. of S. Andrea della Valle.

Important ruins of these beautiful *Thermæ* are also to be seen in the courtyard of the *Palazzo dell' accademia ecclesiastica*, in the *Piazza della Minerva*, and behind the newly erected *Teatro Rossini*. In 1874 large portions of the palaces Guistiniani (de Dominicis) and Aldobrandini, which concealed the S. side of the Pantheon, were pulled down at the expense of the city; and the other poor houses which hid the monument on the side of the *Via della Palombella* in 1875.

Baths of Caracalla, or *Thermæ Antoninæ*, situated in the level space between the *Via Appia* and the N.E. declivity of the *Aventine*. They are the most perfect of all similar edifices in Rome, and occupy an area of 140,000 square yards. They were commenced by Caracalla about A.D. 212, enlarged by Elagabalus, and completed by his successor Alexander Severus. According to Olimpiodorus, they could accommodate 1600 bathers at a time. As it would be difficult for the visitor to understand from a simple description the disposition of the different parts of

the extensive ruin, we have had a ground-plan of them engraved to enable him to follow us in the successive details. The baths properly speaking occupied an oblong rectangular space 720 ft. long by 375 ft. wide, in the centre of a large square enclosure, surrounded by porticoes, gardens, a stadium, and a large reservoir, into which the Antonine Aqueduct, carried from the Claudian over the Arch of Drusus, emptied itself; in front of this enclosure ran the Via Nova, one of the most magnificent in Rome during the time of the Antonines; the principal entrance to the Baths was from it, or on the side towards the Via Appia, the modern Via di San Sebastiano. As an example of Roman magnificence, if we except the Coliseum, there are no ruins that leave on the mind a stronger impression than the Baths of Caracalla. We will suppose the visitor entering by the lane called the Via Antoniniana, which strikes off on rt. from the Via Appia, a short way beyond the bridge over the Marrana stream: the gate opens into an oblong hall of great magnitude (*a*), having on one side a semi-circular tribune (*b*), which retains a part of its ancient stucco. This hall, similar to one (*a'*) at the opposite extremity of the baths, was surrounded with porticoes, and used as a palestra for gymnastic sports: the mosaic pavement under the portico is polychrome, chiefly of a fish-scale form, and has a beautiful border of festoons: that of the tribune was divided into squares inserted between parallelograms, each one containing the full-sized figure, or the bust of the most admired and renowned athletes who had appeared in the arena connected with the Baths. These fine specimens of Roman mosaics, discovered by Count Velo in 1824, are now preserved in the corner room of the Lateran Museum. From the tribune we enter the large central hall, the *tepidarium* of the Thermæ (*c*), having on one side the *frigidarium* (*d*), and on the other the *calidarium* (*e*).

The *frigidarium* was arranged for cold swimming-baths, its floor being sunk some 3 ft. below the level of the adjacent halls. On the side towards

the Via Appia it is enclosed by a high wall, ornamented with window niches for statues and groups. This room (which was not formerly of the same extent as it appears at present, but had at each end of the swimming-basin, a dressing-room, separated from the basin by a colonnade), has been identified by some authorities as the Cella Solearis described by Spartian. The passage in which he speaks of the Cella as a masterpiece of architecture, states that the roof was flat, supported by bars of brass, interwoven like the straps of a Roman sandal. The Cella Solearis must have been one of the most magnificent halls in the Thermæ: it was surrounded by columns of grey granite, as we now see in the church of Sta. Maria degli Angeli, in the Baths of Diocletian, the last of which was removed in the 16th centy. by Cosimo de' Medici, to support the statue of Justice in the Piazza di Sta. Trinita at Florence.

The *tepidarium* (*c*), erroneously called Pinacotheca, is a noble hall of immense proportions, resembling in many respects the similar one in the Baths of Diocletian. Had not the columns supporting the vault been removed, or broken into pieces for lime, the *tepidarium* would be almost as perfect as the ch. of S. M. degli Angeli. On each of the sides parallel to the greater axis of the Thermæ, open 3 oval recesses: the one in the centre gives communication respectively with the *frigidarium* and the *calidarium*; the two others were used as baths, and were divided from the *tepidarium* by two pillars of red porphyry, fragments of which, as well as some of the richly sculptured capitals, lie scattered around.

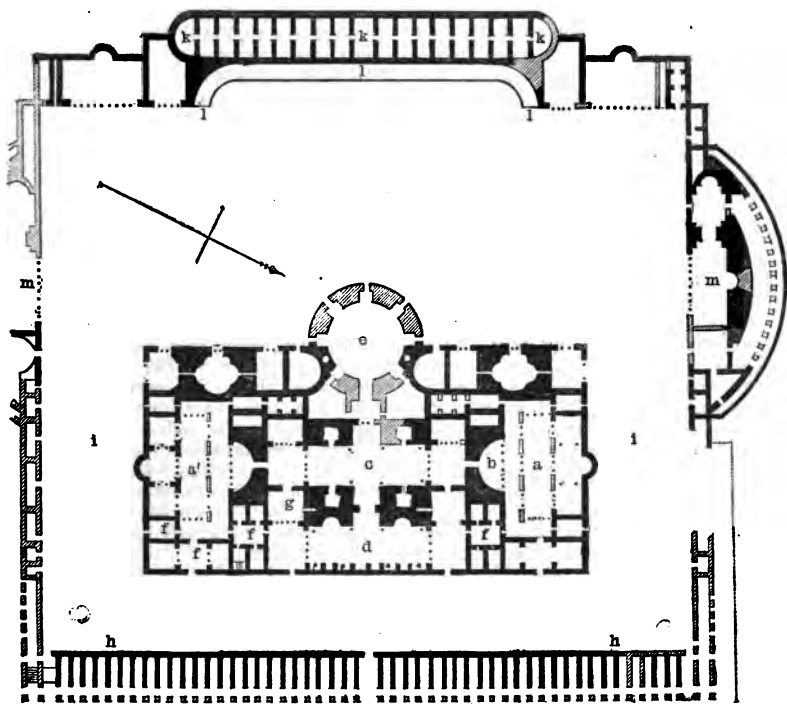
The third of this series of main apartments, the *Calidarium*, is a vast circular hall, a kind of gigantic vapour-bath, projecting halfway into the gardens in front of the piscina. Of the 8 piers formerly supporting the cupola, only 2 are now in a good state of preservation, but they are still sufficient to show that the point where the dome began was higher than in the Pantheon.

The palestra, corresponding in size and position to the one by which we

entered the baths, was completely excavated in 1872. The mosaic pavements are well preserved, and we may easily recognise the position of the columns of the porticoes. The colossal torso of Hercules, placed on the stump of a column of Giallo antico, was discovered in 1871 under the Palazzo di

Monte Citorio, and the block of Giallo comes from the marble-wharf in the Emporium. The two beautiful torsos, placed on each side of it, were dug up in the frigidarium and the tepidarium of the baths: the cippi, with inscriptions, on which they stand, belong to the Necropolis of the Appian Way.

PLAN OF THE BATHS OF CARACALLA.



- | | | |
|---------------------------------------|-------------------------------|-----------------------------------|
| a. Hall west. | e. Caldarium. | i. Palæstra, Exercising-ground, |
| b. Circular Tribune. | f. Dressing-room. | and Foot-race Course. |
| c. Tepidarium. | g. Staircase within the Pier. | k. Reservoir. |
| d. Frigidarium or cold Swimming Bath. | h. Rows of small bath-rooms. | l. Sphæristerium or Tennis-court. |

Several other halls with mosaic pavements (*fff*) have been cleared out under the Italian government; but not a single work of art has been discovered among the ruins. This fact may be explained by the records we possess of the discoveries made by Paul III. in the 16th century, and by Count Vello

Vicenza in 1824. Many first-rate works of ancient sculpture, which now enrich the Italian museums, came to light in this majestic edifice. Among these are the Farnese Hercules, the colossal Flora, and the Toro Farnese, discovered in the 16th century, and now in the museum at Naples; the Atrous

and Thyestes, the two gladiators, the Venus Callipyge, the urns in green basalt in the Museum of the Vatican, the granite basins in the Piazza Farnese, with numerous bas-reliefs, cameos, bronzes, medals, and other treasures, most of which have been lost to Rome with the other property of the Farnese family. The baths are described by contemporary historians as the most magnificent edifice of Rome. They are supposed to have been tolerably entire in the 6th century, until the destruction of the aqueducts by Vitiges, during the siege in 537, rendered these and the other *Thermæ* completely useless. From that time they fell rapidly into ruin. It is related that, when the granite columns of the Great Hall were removed, the roofs fell in with so fearful a concussion that the inhabitants of Rome thought it was the shock of an earthquake. These extensive ruins were the favourite haunt of the poet Shelley. In the preface to the 'Prometheus Unbound' he says, "This poem was chiefly written upon the mountainous ruins of the baths of Caracalla, among the flowery glades and thickets of odoriferous blossoming trees which are extended in ever-winding labyrinths upon its immense platforms and dizzy arches suspended in the air. The bright blue sky of Rome, and the effect of the vigorous awakening spring in that divinest climate, and the new life with which it drenches the spirits even to intoxication, were the inspiration of the drama."

A convenient staircase (g), built within one of the piers between the swimming bath and the tepidarium, leads to the upper story of the building; but the recent excavations have left it inaccessible for the present. The view from the top of those gigantic arcades was one of the most celebrated in Rome, affording not only an insight into the organic structure of these prodigious masses of masonry, but commanding the Palatine, Aventine, and Capitol, and extending over the Campagna to the graceful outlines of the Alban hills. As long as the staircase remains closed, strangers may find a

point of view of equal, if not surpassing beauty, from the terrace and tower of Sta. Balbina, at the N.W. corner of the quadrangle.

On the line of the enclosure wall of the *Thermæ* (h h), facing the Via Appia, are rows of small bath-rooms, behind which runs a large channel of an aqueduct for the supply and distribution of water. These ruins may be conveniently examined from Sig. Brocard's vineyard (No. 13, Via di Porta S. Sebastiano), where excavations were made by Mr. Parker, in 1872. Adjoining Mr. Brocard's vineyard on the S. is the Vigna Guidi (No. 19, Via di P. Sebastiano), where the researches made in 1860-70, by the late owner, exposed the ruins of a private house, partially destroyed and buried by Caracalla to make room for his *Thermæ*. The apartments are disposed on three sides of a square peristylum: the walls are painted in fresco, and the pavements are decorated with white and black mosaics of considerable beauty, representing hippocampi with rams' heads, tritons, nymphs, &c. The best preserved room at the S.E. corner of the peristylum, is the Lararium, or private chapel for domestic gods. These interesting ruins have been identified by Sig. Pellegrini with the *horti* of Asinius Pollio, mentioned by Frontinus, but are considered by Mr. Parker to have formed part of the private house of the Emperor Hadrian.

The central quadrangle of the Baths of Caracalla stands on a system of subterranean arches and vaults, accessible from the Vigna Bernabo, the entrance to which is at the very end of the tortuous lane leading to the baths themselves. "We are filled with astonishment," says Braun, "on entering the labyrinth of gloomy vaulted chambers, extending beneath the whole space of the *Thermæ*. The object of so expensive an undertaking was, in the first place, to obtain a level space of great extent: secondly, to drain the building, through which so many million gallons of water had to be daily conveyed; and finally, to afford means of communication for the attendants, so that the numerous slaves in service could appear

from underground, without interfering in any way with the freedom of the persons in the upper halls."

Between the main building and the Aventine is a large level space (*i*) for gymnastic and athletic sports; and higher up, on the slope of the hill, the reservoir for water, or *piscina* (*k*), in connection with the aqueduct crossing the Appian Way, over the so-called Arch of Drusus. At the foot of the front wall of the *piscina*, facing the larger area reserved for gymnastic sports, were rows of seats (*l*), of which only the slope remains. On the N. and S. of the area are huge remains (*m*) of semi-elliptical form, which have been conjectured, without sufficient foundation, to have been used for *academice* or literary assemblies. Many writers undertake to give the minutest explanations of every part of these vast edifices, but it would be superfluous to insert all their opinions here. The best work to be consulted in regard to these Thermæ is Blouet's *Les Thermes de Caracalla*.

Baths of Constantine, on the summit of the Quirinal, extending over the ground now covered by the Consulta, the Palazzo Rospigliosi, and the Villa Aldobrandini. They were erected about A.D. 326, and, according to an inscription in the Rospigliosi Palace, were restored by Petronius Perpenna, a præfect of the city, in the 4th centy., after they had been long neglected. Considerable remains of them existed until the 16th, when they were removed by Paul V. to build the Rospigliosi Palace. The most interesting parts now remaining are some bas-reliefs, busts, inscriptions, and statues, collected together in the Casino of the Rospigliosi Palace, nearly all of which were found here. In the time of Clement XII. the remains of a portico, painted with historical subjects, and an ornamented ceiling, were discovered. The colossal horses before the Quirinal palace, and the statues of the Nile and the Tiber at the foot of the stairs leading to the Palace of the Senator at the Capitol, were discovered among their ruins.

Baths of Diocletian, situated at the [Rome.]

junction of the Quirinal and Viminal Hills. These magnificent Thermæ were begun by Diocletian and Maximian about A.D. 302, and finished by Constantius and Maximinus. Cardinal Baronius states, on the authority of the martyrologists, that 40,000 Christians were employed upon the works, and it is added that some bricks have been found bearing the mark of the cross. It is very probable that the tradition led to the consecration of the ruins, and that we are indebted to this for the preservation of the *finest hall* which has been left to us from ancient times. The Thermæ were of immense size, covering a space of 150,000 square yds.; and capable of furnishing double the number of baths which those of Caracalla, then the largest in Rome, could, or upwards of 3200; the ruins, with the buildings surrounding them, cover an area nearly a mile in circuit, including all the space at present occupied by the Piazza di Termini, the Carthusian convent and its gardens, the convent and gardens of San Bernardo, the public granaries, and prisons. The buildings occupied a rectangular space, having in front a semicircular Theatridium, with two circular halls at the angles, which opened into the area, but the use of which it is difficult to determine. Both of these latter still exist: one forms the modern ch. of San Bernardo; the other, situated at the corner of the Via dei Strozzi, is much dilapidated and has been converted into the vestibule of the prisons. Between them is the Theatrum, in some parts of which may still be traced the seats for the spectators who wished to enjoy the exercises of the *palaestra*, held in the level arena, now the Piazza di Termini. The new boulevard, called the Via Nazionale, connecting the Corso with the railway station, begins at this point. Between the Theatrum and the two circular halls, just described, is the supposed site of the Libraries, to which the literary collections of the Ulpian Basilica had been removed. The main portion of the Thermæ, properly speaking, formed an oblong square in the centre of the area. The principal entrances were on the N. and S., open-

ing from the streets leading to the Porta Viminalis and Porta Collina. The great central hall, called formerly the Pinacotheca, but now generally admitted to be the Cella Calidaria, was converted by Michel Angelo into the noble ch. of *Sta. Maria degli Angeli*. By including the circular vestibule at the entrance, and adding the tribune which stands opposite, Michel Angelo was enabled to convert the whole edifice into a Christian temple in the form of a Greek cross. The vaulted roof still retains the metallic rings to which the ancient lamps were suspended, and 8 massive columns of Egyptian granite are standing in their original position. This church, although considerably altered, as we shall see, by Vanvitelli, in the last century, is still one of the most imposing edifices in Rome. (See Index.) Behind this hall was the Calidarium, now partly occupied by the tribune of the church, and farther back still is the celebrated cloister of Michel Angelo, now converted into military storerooms and barracks. Between the cloister and the church are some additional ruins, of gigantic size, built of red brickwork, with rows of corbels in stone. Some of the halls still retain part of their vaulted ceilings of immense span; but being included within the buildings of the neighbouring barracks, and partly occupied by hay magazines, it is almost impossible to obtain a complete survey of the ruins.

The large reservoir of water, called in the 15th centy. the *Botte di Terme*, has been entirely destroyed since the establishment of the central rly. stat.

Baths of Nero and Alexander Severus.

—There is some contradiction between the Regionaries and the other ancient authorities on the subject of these baths; some distinctly affirming that they are identical, and others stating that the Baths of Severus were near those of Nero. The only way of solving the difficulty appears to be by supposing that the baths of Severus were an addition to those of Nero. They seem to have stood between the church of S. Eustachio, the Piazza Navona, the Piazza Madama, and the

Pantheon. The ch. of S. Luigi de' Francesi, and the Palazzo Madama, now the Senate House, are built on a part of them. The Baths of Nero, according to Eusebius, were erected A.D. 65; those of Alexander Severus, on the same authority, about A.D. 229. Considerable remains have been discovered at various times under the Piazza Navona, the Palazzo Giustiniani, and the Palazzo Madama. The church of S. Salvatore in Thermis, near the latter, also identifies the site. The only remnant now visible is the hemicycle, which exists in the stable of an inn in the Piazza Randanini. The 2 columns added to the portico of the Pantheon by Alexander VII. are supposed to have been taken from these baths.

Baths of Titus, on the Esquiline, overlooking the northern side of the Coliseum. It would hardly be possible to make any description of these ruins intelligible to the stranger without first apprising him that considerable portions of the existing buildings, and especially those now the most interesting from their arabesque paintings, are undoubtedly anterior to the age of Titus. It is well known that the house and gardens of Mæcenas spread over the part of the Esquiline which faces the Coliseum, and that the site was subsequently occupied by a part of the Palace of Nero. In the construction of this new edifice Nero included the villa of Mæcenas; and hence it is possible that even some of the lower parts of the chambers now visible belonged to the dwellings of that celebrated personage. When Titus (A.D. 80) constructed his Thermæ upon this site, he availed himself of the buildings of his predecessors, and erected vaults and walls in the apartments in order to form a substruction for his baths, which consequently lie directly over the more ancient constructions. Domitian, Trajan, and other emperors, enlarged or altered the design towards the N.E., but the ruins are scattered over so many vineyards that it is impossible to distinguish their additions with any degree of precision. The Baths of Titus, which were constructed, as we

know from contemporary historians, in great haste, occupied the space between the Via Polveriera and the high road on the northern side of the Coliseum, and covered an area of about 1150 ft. by 850. Those of Trajan, begun by Domitian, extended in the direction of S. Pietro in Vincoli, and are supposed to have occupied an area of 600 by 500 ft. The crypt under the ch. of San Martino is supposed to have formed part of these baths. One of the hemicycles was converted by the French into a powder magazine (Polveriera), which gives name to the adjoining street. The other forms with the adjacent vaults a kind of terrace, from which the best view of the ruins is obtained. On the side nearest the Coliseum are the ruins of a semicircular theatre, with some remains of seats. The chambers of the Palace of Nero lie under the baths in an oblique direction, and are divided by walls and vaults, and were probably the dwellings of the imperial palace, one set opening to the S. and the other to the N. Among the more ancient remains may be traced a large oblong square, originally forming an open court; it was apparently surrounded on 3 sides by columns, the places of some of which can still be made out. The ruins of the fountain which occupied the centre are also visible. Further on are a bath-room and another hall, with a niche and pedestal for a statue, where it is said the Meleager of the Vatican stood. Opening upon this, and extending along one of the longest sides, are the principal apartments. The largest is opposite the fountain; one of those at the side is pointed out by the ciceroni as the place where the Laocoon was discovered in the pontificate of Leo X., although it is proved on the clearest evidence that it was found in the Vigna de' Fredis, between the Sette Sale and S. M. Maggiore. The walls still retain their ancient stucco, and are beautifully painted. It is generally supposed that these chambers belonged to the Palace of Nero, erected on that of Mæcenas, as we

have already stated. On the northern side of these chambers runs a long corridor, a kind of crypto-porticus, discovered in 1813. It is celebrated for its beautifully painted ceiling, the colours of which are still vivid, though the walls are damp, the whole corridor a few years back having been partly filled with earth. These interesting works are the most perfect specimens of ancient paintings which have been preserved in Rome; they represent arabesques of flowers, birds, and animals, all of which exhibit the most graceful outline and remarkable facility of design. One of the curiosities in this corridor is a painting, now almost effaced, representing 2 snakes with a basin between them; the inscription explains the meaning of this mystic emblem, and conveys in unambiguous language the caution implied by the "commit no nuisance" at the corners of our streets at home. A room bears the name of Rhea Sylvia, from the painting on the vault representing the Birth of Romulus. In excavating, a small chapel, dedicated to S. Felicitas, was discovered near the modern entrance to the Camere Esquiline, the name by which those now subterranean halls are designated. It is supposed to have been used for Christian worship as early as the 6th centy.; on the wall was found a Christian calendar, which has been engraved by De Romanis. Many of the other apartments retain traces of very rich decorations, but the ruins are so confused that no very intelligible plan has been yet made out of them. The French have been erroneously supposed to deserve the credit of making known the existence of these baths; they certainly merit great praise for clearing out many of the chambers, and for rendering them accessible, as they now are, to visitors, but there is reason to believe that the greater part had been accessible for centuries. In the time of Leo X. some excavations were made which brought to light the frescoes of the corridors. Vasari mentions this fact in his *Life of Giovanni da Udine*, and states that Giovanni and Ra-

phael were so much pleased with the paintings, that they studied and copied them for the Loggie of the Vatican. The unworthy story which attributes to the jealousy of Raphael the filling up of the chambers after he had copied the paintings, is unsupported by the slightest authority, and is indeed contradicted by the fact that the great painter, who was too enthusiastic an antiquary to have even suggested their concealment, proposed a plan to Leo X. for a complete survey and restoration of ancient Rome. The chambers and the paintings are described by several writers of the 17th century, and it was even later than this that they were filled up by the authorities to prevent their becoming a shelter for banditti; in 1776 they were again partially opened by Mirri, for the purpose of publishing the paintings; and in 1813 the whole site was cleared as we now see it, when Romanis' work, entitled '*Le Camere Esquiline*,' was published. There is no doubt that many interesting fragments still remain buried under the accumulations of soil.

To the E. and at a short distance from the baths is the ruin called the *Sette Sale*, a massive building of 2 stories, one of which is still buried; it was a reservoir connected with the *Thermæ*. The arrangement of the interior is well adapted to its purpose; it is divided into 9 parallel compartments by 8 walls. These compartments communicate by 4 arched apertures, placed so as to alternate with each other, and thus prevent the pressure of the water on the outer walls. This arrangement allows the spectator, standing in the first chamber, to look through all of them at once in an oblique direction. The length of the central compartment is stated by Nibby to be 40 feet, the height 9 feet, and the breadth 13 feet. The walls still retain the incrustation formed by deposits from the water. Near the *Sette Sale* is a high brick ruin, with 2 rows of niches for statues, forming a pendent to the corresponding hall of *La Palveriera*. The confused masses of brickwork, extending towards S. Martino

di Monti, and S. Pietro in Vincoli, cannot be surveyed or identified without referring to a plan of the Baths, as given by Palladio or Canina.

Baths of S. Elena.—In the vineyard between the Via S. Croce in Gerusalemme, the piazza in front of that basilica, and the Via Labicana, are some ruins of baths, with an oblong reservoir for water, in a tolerable state of preservation, which have been attributed to the *Thermæ*, built by the Empress Helena, from the discovery of the inscription, of which only these letters remain—D . N . HELENA . VEN AVO . MAT . AVIA . BEATIS THERMA SI ESTRY . . . The inscription is now preserved in the Hall of the Greek Cross, in the Vatican; but Piranesi describes it as inserted in the front wall of the above-mentioned *piscina*, or reservoir.

Baths of Novatus, or Pudens.—Beneath the ch. of S. Pudentiana, and between it and the Vicolo della Caprareccia, are the remains of the *Thermæ* of Novatus, mentioned in the Acts of St. Prassede, and in the Liber Pontificalis, as the place where Pius I. consecrated a ch. to that noble martyr. The remains consist of several square chambers in brickwork, with mosaic pavements, and a large staircase leading to the upper floor from the Vicus Patricius. The staircase, as well as some of the rooms, have been destroyed in laying the foundations of the houses built by Messrs. Mancini and Massoli. (See ch. of Sta. Pudentiana for a plan.)

Baths of Nærattus Cerealis.—These *Balneæ* were mentioned by several inscriptions in the Villa Massimo or Negrone, and in the Palazzo Rospigliosi; but nothing was known of the place where they stood. In April 1873 their remains were discovered at the junction of the Via Farini and the Via Cavour, near the tribune of S. M. Maggiore. Some pedestals, with honorary inscriptions, and many beautiful statues and fragments of statues were dug up among the ruins. One of the inscriptions, giving the following record, NÆRATIVS . CEREALIS . V . C . CONS . ORD . CONDITOR . BALNEARVM . CENSUIT, has been affixed, at the expense of the town, at the N.E. corner of the new

house between S. M. Maggiore and the Via Farini, to commemorate the place where the Thermæ stood. (See 'Bull. della Comm. Arch. Munic.,' II. 1, p. 85.)

BASILICÆ.

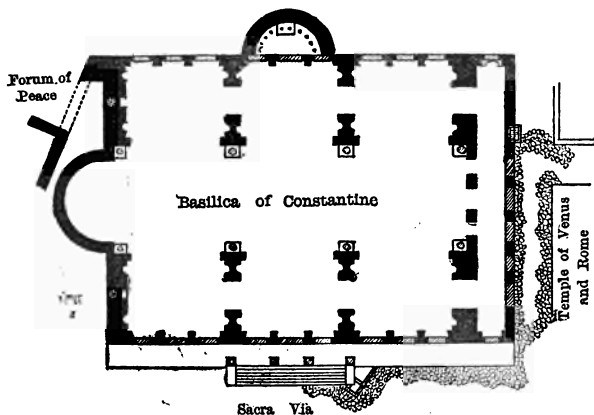
Basilica Julia.—(See our account of the Forum Romanum, p. 21.)

Basilica Ulpia.—(See Forum of Trajan, p. 25.)

Basilica Æmilia, begun in 699, and dedicated in 719 by Æmilius Lepidus Paulus, occupied more than one-half of the E. side of the Forum Romanum, between the chs. of S. Adriano and S. Lorenzo in Miranda. Its remains are entirely concealed by modern houses and streets. According to tradition, the beautiful columns of Pavonazzetto, in the Basilica of S. Paolo Fuori le Mura, were removed from this edifice.

Basilica of Constantine, formerly supposed to be the Temple of Peace, erected by Vespasian to receive the spoils brought by his son Titus from Jerusalem. It has, however, been proved that this temple was entirely consumed by fire in the reign of Commodus; and antiquaries were long at fault in discovering the probable purpose of the existing ruins. Nibby was the first who suggested that they were the remains of the Basilica of Constantine. The style, indeed, indicates the decline of art, and the execution shows that it is properly referred to the time of that emperor. It is believed that the building was erected by Maxentius, and dedicated, after his death, by his successful rival. Small chambers have been found under the ruins, belonging to private dwellings pulled down to make room for this

BASILICA OF CONSTANTINE.



magnificent building. A small portion only of the original building is now standing, but there is sufficient to permit of its plan being made out with some approach to accuracy. It appears that it was 320 feet long and 235 wide, and that it consisted of a nave and 2 aisles, supported by 3 large arches, each of about 80 ft. span, nearly equal to that of the nave of St. Peter's. Those which formed one of the naves

still remain; but the rest have disappeared. Recent excavations have shown that the original entrance faced the Coliseum, where traces of an outer arcade have been discovered, although the principal approach was opened subsequently on the Sacra Via. The vaulted roof of the central or great hall was supported by 8 marble columns of the Corinthian order, 62 feet in height, 1 of which was stand-

ing in the time of Paul V., who removed it to the Piazza of Sta. Maria Maggiore, where it now supports a bronze statue of the Virgin. In the fragment which remains the vaultings are decorated with large sunk octagonal panels with traces of stucco ornaments. The middle arch is deeper than the others, forming a kind of tribune; the lateral ones have 2 rows of smaller arches, destroying the effect by insignificant details. The principal tribune was placed at the extremity of the central nave. A flight of winding brick stairs leading to the roof is nearly entire. The ascent to the summit can be made from the garden of the convent *Delle Mendicanti*, and a fine view is obtained thence over this part of ancient Rome. The pavement was of cipolino, giallo antico, and other coloured marbles. The whole arrangement of the building seems to have suggested the forms of the early churches; and there is no doubt that at least a portion of the edifice was converted into a place of Christian worship soon after the peace of the Church in the time of Constantine.

§ 16. TOMBS AND COLUMBARIA.

Mausoleum of Augustus, between the Via dei Pontefici and the Via di Ripetta, erected by Augustus during his lifetime, and in his 6th consulate (B.C. 27), in the then open space about midway between the Via Flaminia and the Tiber. It was a circular building, stated by ancient writers to have been 220 Roman feet in diameter. Strabo describes it as the most remarkable monument in the Campus Martius, and says that it "was raised to a considerable elevation on foundations of white marble, and covered to the summit with plantations of evergreens. A bronze statue of Augustus surmounted the whole. In the interior were sepulchral chambers containing his ashes and those of his family. The ground around the mausoleum was laid out in groves and public walks." The entrance, which was on the S. side, was flanked by 2 Egyptian obelisks, of which one now stands in front of the

Palace of the Quirinal, the other in the Piazza of S. Maria Maggiore. The mausoleum contained the ashes of Augustus himself, of Marcellus, Octavia, M. Agrippa, Livia, Drusus, Germanicus and his wife Agrippina, Tiberius, and Caligula; of Drusus the son of Tiberius, Antonia, Claudius, Britannicus, and Nerva. No one was buried here after the latter emperor. The first member of the imperial family whose ashes were deposited here was the young Marcellus, who died A.D. 22; and, so long as a fragment of this monument remains, the spot on which it stands will be hallowed in the estimation of the scholar, by those lines in which the greatest of Latin poets alludes to the newly-erected mausoleum:—

"Quantos ille virum magnam Mavortis ad urbem
Campus aget gemitus! vel quæ, Tiberine,
videbis

Funera, cum tumulum præterlabere recentem!

Nec puer Iliacæ quisquam de gente Latinos
In tantum spe tollet avos; nec Romula quondam

Ullò se tantum tellus jactabit alumno.
Heu pietas, heu prisca fides, invictaque bello
Dextera! non illi se quisquam impune tulisset
Obvius armato, seu cum pedes iret in hostem,
Seu spumantis equi foderet calcaribus armos.
Heu, miserande puer! si qua fata aspera
rumpas

Tu Marcellus eris."

Æneid, vi. 873.

The mausoleum is supposed to have been first devastated by Robert Guiscard; it was converted into a fortress in the 12th century by the Colonna family, who were dislodged by Frederick Barbarossa, in 1167, when the tomb was reduced to ruin. It was converted into an amphitheatre for bull-fights until the time of Pius VIII., by whom all cruel representations of that kind were forbidden; it is now occasionally used as a diurnal theatre for drama and comedy. The ruin is so surrounded by houses that it is difficult to examine it, or to form any idea of its original magnificence. The most accessible part is in the court of the Palazzo Valdambrini, in the Via Ripetta. The modern entrance to the arena is through the Palazzo Correa in the Via dei Pontefici. The walls are of immense thickness, offering some good examples of *opus reticulatum*, and, though the interior is

to a great extent filled up with rubbish, the part accessible is sufficiently capacious to hold many thousand persons. The only remains now visible, in addition to the outer circular wall, are some masses of reticulated work in tufa, beneath the modern seats for the spectators. Connected with the mausoleum, and corresponding nearly to the modern Piazza di San Carlo in the Corso, was the *Bustum*, mentioned by Strabo, where the bodies of the imperial family were burned. The site of this was discovered in the last century, between the ch. of San Carlo in the Corso and the end of the Via della Croce. Some blocks of travertine were found, bearing the names of members of the family of the Cæsars. Five of them may still be seen in the Hall of the Statues (see p. 235) at the Museum of the Vatican, where they serve as pedestals. One bears the following inscription:—*TI. CAESAR GERMANICI CAESARIS F HIC CREMATVS EST*; another, less perfect, *LIVILLA GERMANICI C . . . HIC SITA EST*; a 3rd, *TITVS CAESAR DRVSI CAESARIS F HIC SITVS EST*; and a 4th, *C. CAESAR GERMANICI CAESARIS F HIC CREMATVS EST*; the latter probably one of the younger sons of Germanicus, so great a favourite with Augustus. The *cippus*, bearing the name of Agrippina, the wife of Germanicus, is preserved in the courtyard of the Palazzo de Conservatori (which see). Among the circumstances which have invested many monuments of Italy with interest for the British traveller, may be mentioned, that the Palazzo Correa, adjoining the Mausoleum of Augustus, was the first place in which the Church of England service was publicly performed before a Protestant congregation in the capital of Christendom.

Tomb of the Baker Eurysaces, outside the Porta Maggiore, on the Via Labicana, the modern road to Naples by way of Frosinone and San Germano. This very curious monument was discovered in 1838 imbedded in the walls built by Honorius, close to the colossal monument of the Claudian aqueduct; it was consequently so effectually concealed that its existence was unknown to the

older antiquaries, although in the Galleria degli Uffizi, at Florence, a drawing has been discovered by Herr Abeken, probably of Baldassarre Peruzzi, or G. de Sangallo, in which part of the monument, and some letters of the inscription, are designed. It is a quadrilateral building of unequal sides, and of 3 stories or divisions, covered with slabs of travertine. The 1st story, or basement, is plain; the 2nd is composed of stone mortars, such as were used by bakers for kneading their dough. On the band above is the following inscription, which is repeated three times on the faces of the tomb:—*EST HOC MONIMENTVM MARCEI VERGILEI EVRYSAKIS PISTORIS REDEMPTORIS APPARET*; showing that Eurysaces was not only a baker, but a public contractor or purveyor of the *apparitores*. Above this are 3 rows of stone mortars, placed on their sides, so that their mouths face the spectator. The angles are terminated by pilasters, supporting a frieze, which still retains several fragments of interesting bas-reliefs, representing the various operations of baking, the carrying of the corn to the mill, the kneading-trough, the oven, and the final weighing and distribution of the bread. On the wall upon the opposite side of the road has been placed a bas-relief representing the baker and his wife, and the following inscription:—*EVIT ATISTIA VXOR MIHEI—FEMINA OPTVMA VEIXSIT—QVOIVS CORPORIS RELIQVIAE—QVOD SVPERANT SVNT IN—HOC PANARIO*. Of the ancient *Panarium*, or bread-basket, mentioned in the concluding word of this inscription, and which formed the sarcophagus of Eurysaces and his wife, a fragment has been discovered. The workmanship and the spelling of the inscription indicate the end of the republic, or the first years of the empire. Altogether the monument is a valuable illustration of the domestic manners of the ancient Romans.

Tomb of Bibulus.—One of the few remaining monuments of republican Rome, situated at the extremity of the Corso, under the north-eastern angle of the Capitoline hill. It forms part of the wall of a house in the Via di

Marforio, on the l. hand side on entering from the Via della Ripresa de' Barberi, and stood close to the Porta Ratu-mena of the Servian walls on the rt. of the road leading from the Forum to the Campus Martius. It is a quad-rangular monument of travertine, or-namented with pilasters of the Doric style, the diameter of which diminishes towards the capitals; part of the en-tablature and ornamented frieze are still standing. In the centre is a niche or doorway, with a moulded architrave. On the pedestal is an in-scription recording that the ground on which it stands was given by a decree of the Senate and by order of the people (SENATVS CONSVLTO POPVLIVQE JVSSV) to erect on it the sepulchre of C. Publi-cius Bibulus, the plebeian ædile, and his posterity, "HONORIS VIRTUTISQUE CAUS-SA." This tomb cannot be much less than 2000 years old. A portion of a similar inscription exists on another face of the monument, partly built into the wall of the adjoining house.

Nearly opposite, in the same street, are the remains of another sepulchre, attributed to the Claudian Family, who were also presented by the S. P. Q. R. with a burial place at the foot of the Capitol. It is now a huge shapeless ruin; but some subterranean vaults under the modern dwelling are still visible, which evidently belonged to a tomb. The Flaminian Way (a portion of which has been laid bare in level-ling the street) passed between these two tombs in its course to the Forum.

Tomb of Cæcilia Metella, about 2 m. from the Porta di S. Sebastiano, on the Appian Way,* and 3 from the ancient Porta Capena, erected more than 19 centuries ago to the memory of Cæcilia Metella, the wife of Crassus, and daughter of Quintus Cæcilius Metellus, who obtained the name of Creticus for his conquest of Crete, B.C. 68. This noble mausoleum is one of the best preserved sepulchral monuments about Rome, and so great is the solidity of its construction that it would seem as if it were built for eternity. It stands on the extremity of a remarkable stream of lava, which has proceeded from an

eruption at the base of the Alban hills near Marino. A circular tower, nearly 70 feet in diameter, rests on a quad-rangular basement. This basement is composed of rubble-work, consisting of small fragments of lava and of brick, united by a cement formed of lime and Pozzolana, strengthened by large square key-stones of travertine, which project at intervals from the mass to support the external marble coat-ing. This coating was stripped at various times for making lime, and Clement XII. removed the larger blocks to construct the fountain of Trevi. The circular part of the tomb is coated with magnificent blocks of the finest travertine, fitted together with great precision. It has a beautiful frieze and cornice, over which a conical roof is supposed to have risen. The battlements which have usurped its place were built by Boniface VIII. in the 13th century, when the tomb was converted into one of the strongholds of his family, the Caetanis. The frieze is decorated with bas-reliefs in white marble, representing festoons alternat-ing with bulls' heads, from which the tower probably obtained the modern name of "Capo di Bove." On a marble panel below the frieze, on the side to-wards the Via Appia, is the inscrip-tion:—CÆCILIAE—Q. CRETICI . F.—METELLÆ . CRASSI.—Immediately over the inscription is a bas-relief repre-senting a trophy; on one side is a figure of Victory writing upon a shield; underneath is a captive bound, in a sitting posture: the figures on the op-posite side have been effaced. The interior contains a plain circular cham-ber, lined with brick, contracting as it ascends; the diameter of this chamber is about 15 ft.; the sarcophagus of white marble, now standing in the court of the Farnese Palace, is stated on doubtful authority to have been found in it; the roof has entirely disappeared, but the inclination of the stonework shows that it was conical. Lord Byron's description of this tomb, in the fourth canto of 'Childe Harold,' is one of those eloquent bursts of feeling which appeal ir-re-sistibly to the heart. It is impos-

* See Part II., "Environs of Rome," Via Appia,

sible to describe the interest with which the genius of our great poet has invested the monuments of Rome, even to the most indifferent of English travellers; and there are few who will not agree with Sir Walter Scott, that "the voice of Marius could not sound more deep and solemn among the ruined arches of Carthage, than the strains of the pilgrim amid the broken shrines and fallen statues of her subduer."

"There is a stern round tower of other days,
Firm as a fortress, with its fence of stone,
Such as an army's baffled strength delays,
Standing with half its battlements alone,
And with two thousand years of ivy grown,
The garland of eternity, where wave
The green leaves over all by time o'er-
thrown;—

What was this tower of strength? within its
cave

What treasure lay so lock'd, so hid?—A woman's
grave.

But who was she, the lady of the dead,
Tomb'd in a palace? Was she chaste and fair?
Worthy a king's—or more—a Roman's bed?
What race of chiefs and heroes did she bear?
What daughter of her beauties was the heir?
How lived—how loved—how died she? Was
she not

So honour'd—and conspicuously there,
Where meaner relics must not dare to rot,
Placed to commemorate a more than mortal lot?
Perchance she died in youth: it may be, bow'd
With woes far heavier than the ponderous tomb
That weigh'd upon her gentle dust, a cloud
Might gather o'er her beauty, and a gloom
In her dark eye, prophetic of the doom
Heaven gives its favourites—early death; yet
shed

A sunset charm around her, and illumine
With hectic light the Hesperus of the dead,
Of her consuming cheek the autumnal leaf-like
red.

Perchance she died in age—surviving all,
Charms, kindred, children—with the silver gray
On her long tresses, which might yet recall,
It may be, still a something of the day
When they were braided, and her proud array
And lovely form were envied, praised, and eyed
By Rome—but whither would Conjecture stray?
Thus much alone we know—Metella died,
The wealthiest Roman's wife: Behold his love
or pride!"

Adjoining the tomb are the extensive ruins of the Caetani fortress. As early as the beginning of the 13th century the Savelli family had converted the ruin into a stronghold; the Caetanis, before the close of the same century, obtained possession of it, and built those towers and battlemented walls which now form, from many points of view, a

ruin scarcely less picturesque than the massive tomb itself. Their armorial bearings are still visible on the walls. The ruined chapel, with its pointed windows, bears a resemblance to many English churches of the same period. It was founded in 1296 by the Caetanis, who seem to have converted the locality into a colony of their dependents. On a wall adjoining the monument of C. Metella are some fragments of 2 marble tombs, discovered in 1824, belonging to Q. Granicus Labeo, the Trib. Mil. of the 3rd Legion, and of a certain T. Crustidius. The pavement of the Appian Way, then remarkably perfect at this spot, was laid open at the same time, but the polygonal masses of lava have been since removed, and the road is now macadamised. There is a subterranean passage leading from the fortress to a catacomb, which is supposed to have been excavated by the Caetanis. A short way on the l. beyond this tomb are the quarries of lava which have furnished a large proportion of the paving-stones of ancient and modern Rome. The lava of Capo di Bove, the *silex* of Pliny, a very different substance from the *silex* of the moderns, is celebrated among mineralogists as containing many interesting minerals—Mellilite, Breislakite, Pseudo-Nepheline, Comptonite, Gismondite, &c.: of which the scientific traveller may see some fine specimens at Rome in the Museum of the Sapienza.

Pyramid of Caius Cestius, the only sepulchral pyramid in Rome, situated close to the Porta di San Paolo. The spot is well known to every English traveller as being near to the last resting-place of so many of his countrymen, the Protestant burial-ground. The monument is partly within and partly without the wall of Aurelian, who included it in his line of fortifications. It is a massive pyramid of brick and tufa in the centre, covered with slabs of white marble from the base to the summit. It stands on a square basement of travertine 3 feet high. The height of the monument is 114 feet, the length of each side

at the base 90. In the centre is a small chamber, 13 feet long, the stuccoed sides and ceiling of which are covered with arabesques, which were first brought to light by Ottavio Falconieri, and described by him in a dissertation annexed to the work of Nardini. These arabesques excited great interest before the discovery of the paintings at Pompeii; they still retain their original brightness of colour, though somewhat injured by the damp and the smoke of torches, and represent 4 female figures with vases and candelabra. The entrance is on the side of the cemetery. [The key to this chamber is kept by the custode of the Protestant burial-ground, close by.] At 2 of the angles are fluted columns of white marble, of the Doric order, discovered during the excavations of 1663. At the other angles 2 pedestals with inscriptions were found, which are now preserved in the museum of the Capitol. On one of them was a bronze foot, also in the same museum, which probably belonged to a statue of Caius Cestius. The inscriptions relate to the completion of the Pyramid by the executors of C. Cestius, two of whom bore names well known in the time of Augustus—M. Valerius Messalla Corvinus and L. Junius Silanus. There are 2 ancient inscriptions on the monument; the first, in letters of large size, is repeated on the eastern side:—C. CESTIUS. L. F. P. B. EPVLO. PR. TR. PL.—VII. VIR. EPVLONVM. The other is on the front facing the road to Ostia: it records the completion of the pyramid in 330 days: the letters are considerably smaller than those of the former inscription:—OPVS. ABSOLVTVM. EX. TESTAMENTO. DIEBV. CCCXXX.—ARBITRATV.—PONTI. P. F. CLA. MELAE. HEREDIS. ET. POTHII. L. The monument is of the age of Augustus, and, as shown by the inscriptions, was completed in 330 days by his heir, Pontius Mela, and his freedman Pothus; C. Cestius was of the Pobjician tribe, a prætor, a tribune of the people, and one of the 7 *epulones*, appointed to prepare the banquets of the gods at public solemnities. He was probably

the person mentioned by Cicero in his letter to Atticus from Ephesus, and in his oration for Flaccus. In the 17th century the base of the pyramid was buried under 16 feet of soil. It was cleared and restored in 1663 by Alexander VII., as recorded by an inscription placed beneath those already mentioned, and was laid open towards the Via Ostiense by Gregory XVI. a few years ago.

Tomb of St. Constantia, beyond the Porta Pia, near the church of S. Agnese: erected by Constantine the Great to contain the magnificent sarcophagus of porphyry, now in the museum of the Vatican, in which the body of his daughter was deposited. The tomb is a circular building, decorated with mosaics, on the vaults of the circular aisle. It was supposed by the older antiquaries to have been originally intended as a baptistery for the church of S. Agnes. (The wall of the central building is carried on arches with elegant twin-shafts, with Corinthian capitals, resting on a platform, within which a floor has been inserted over what was originally the baptistery, for baptism by immersion, as in the baptistery of the Lateran of about the same period.—J. H. P.) The construction and style of the edifice seem conclusively to indicate the decline of art under Constantine, to whose time the building is no doubt correctly referred. It was converted into a church by Alexander IV. in the 14th century (for a description of which see p. 173).

Tomb of the Empress St. Helena, $1\frac{1}{2}$ m. beyond the Porta Maggiore, on the Via Labicana, leading to Colonna. It is now called the Torre Pignattara, from the *pignatte*, or earthen pots, which are seen in the construction of the upper part of the walls. The tradition of the Church has pointed out this ruin as the mausoleum of the empress Helena, mother of Constantine, who died in Palestine at a very advanced age, whilst by some it has been described as the church raised by Constantine to SS. Peter and Marcellinus, whose cemetery or catacomb lies beneath. There is indeed no doubt that one of the large porphyry sarcophagi

in the Hall of the Greek Cross at the Vatican was removed from it by Anastatius IV., and deposited in the Lateran Basilica, from where it was transferred to the museum by Pius VI. The remains now visible are those of a large circular hall, with walls of great thickness. In the interior are 8 circular recesses. From inscriptions found here it appears that the surrounding district was occupied by the cemetery of the Equites Singulares, from the 2nd to the 4th century of our era. One of these inscriptions, on the l. of the entrance, with a curious bas-relief of a knight and his page, bears the names of Aug. Claudius Virunus, "Nat. Noric.," supposed by Cluverius to have been an ancestor of the existing German family of Volckmark. A farmhouse, and a ch. dedicated to SS. Peter and Marcellinus, have been built in the interior of the ruined edifice. A flight of steps leads from the sacristy to the catacombs of these saints beneath. A quarter of a mile farther on the road, in the *Vigna del Grande*, has been recently discovered an interesting Catacomb, to which the name of St. Helena has been given.

The *Mausoleum of Hadrian*, now the Castle of St. Angelo, and hitherto the great Papal fortress of Rome. This massive edifice was erected by Hadrian about A.D. 130, on the rt. bank of the Tiber, within the gardens of Domitia, the aunt of Nero. The idea was probably suggested by the mausoleum of Augustus, which stood on the opposite bank of the river, the last imperial niche in which having been occupied by the ashes of Nerva, rendered another necessary.

"Turn to the Mole which Hadrian rear'd on high,
Imperial mimic of old Egypt's piles,
Colossal copyist of deformity,
Whose travell'd phantasy from the far Nile's
Enormous model, doom'd the artist's toils
To build for giants, and for his vain earth,
His shrunken ashes, raise this dome! How
smiles

The gazer's eye with philosophic mirth,
To view the huge design which sprung from
such a birth!"

The tomb was probably completed by Antoninus Pius, who removed the ashes of Hadrian from Puteoli, where they had been deposited in a temporary

sepulchre. Hadrian died at Baia, but we know on the authority of Dion Cassius that he was interred near the Ælian bridge, in a tomb which he had himself erected; his remains were therefore deposited here. After the time of Hadrian it became the sepulchre of Lucius Verus and the Antonines, and of many of their successors down to the time of Septimius Severus. The ashes of Antoninus Pius were deposited here A.D. 161; of Marcus Aurelius, 180; of Commodus, 192; and of Septimius Severus, 211. It is a massive circular tower, 987 ft. in circumference, cased on the outside with huge rectangular courses of peperino, and standing on a square basement, each side of which is 247 ft. in length. Procopius, who saw it in the 6th century, before it was despoiled, is the oldest writer by whom it is described. His description still affords a better idea of the original structure than any conjectural restorations. "It is built," he says, "of Parian marble; the square blocks fit closely to each other without any cement. It has 4 equal sides, each a stone's-throw in length. In height it rises above the walls of the city. On the summit are statues of men and horses, of admirable workmanship, in Parian marble." He goes on to state that it had been converted into a fortress considerably before his time, but without injury to the decorations; and he tells us that in the subsequent wars against the Goths the statues were torn from their pedestals by the besieged, and hurled down upon their assailants. Its first conversion into a fortress dates probably from the time of Honorius, about A.D. 423. In the wars of Justinian we know that it was successively held by the Goths and the Greeks, and that it at length passed into the possession of the Exarchs, and became their citadel in Rome. At the close of the 6th century, according to the Church tradition, while Gregory the Great was engaged in a procession to St. Peter's for the purpose of offering up a solemn service to avert the pestilence which followed the inundation of 589, the Archangel Michael appeared to him standing on the summit of the fortress, in the act

of sheathing his sword, to signify that the plague was stayed. In commemoration of this event the pope erected a chapel on the summit, which was subsequently superseded by a statue of the archangel. The name of St. Angelo was derived from this circumstance, but it does not appear to have been applied for several centuries after the event. In the 10th century the mausoleum was the fortress of Marozia, and the scene of many of those events which have rendered her name and that of her mother Theodora, the widow of Count Alberico of Tusculum and mistress of Pope John X., so disreputably celebrated in the history of that troubled period. John XII., the grandson of the latter, about A.D. 960, was the first pope who occupied it as a place of military strength. In 985 it was seized by Crescentius Nomentanus, the consul, who increased the fortifications to defend himself against the emperor Otho III., who had marched an army into Rome in defence of the pope. From this personage it acquired the name of the *Castellum Crescentii*, under which it is described by several old writers. The history of the fortress from this time would be little less than an epitome of the history of Rome through the troubles of the middle ages. It will be sufficient to mention that in the 11th and 12th centuries it was held by the Orsinis. It is supposed to have been reduced to its present form in 1378, when it was occupied by the French cardinals who opposed the election of Urban VI. Boniface IX. repaired the fortress, and Alexander VI. about the year 1500 raised the upper part, and strengthened the base by erecting the bulwark of travertine between it and the bridge; he completed the covered gallery which leads from the castle to the Vatican, begun by John XXIII. on the foundations of the Leonine walls. Urban VIII., in 1644, constructed the outworks of the fortress from the designs of Bernini, and completed the fortifications by furnishing them with cannon made with the bronze stripped from the roof of the Pantheon. The ancient portion of the

building, forming the circular mass below the brickwork, may easily be distinguished from the latter additions of the popes. All the upper part is modern. The ancient quadrangular basement was laid bare on one side in 1825, and found to consist of blocks of peperino mixed with brickwork. About the same time the original entrance facing the bridge was laid open, and excavations were commenced in the interior, which were attended with very interesting results. It was ascertained that the immense mass contained in the centre a large square sepulchral chamber, to which led a high and wide winding corridor from a species of atrium opposite the entrance, the greater portion of which the visitor is now enabled to examine. This spiral corridor—which we now descend with the aid of torches from a door leading out of the modern staircase—is 30 feet high and 11 feet wide, built of brick in the very best style, and still retains traces of its marble facing and some fragments of the white mosaic with which it was paved. It runs entirely round the building, or parallel to the whole extent of its outer walls. It was lighted by two perpendicular pyramidal apertures, which serve to show the enormous thickness of the walls. The entrance was a massive and very lofty arch of travertine, opening towards the *Ælian* bridge, but now blocked up. Opposite this doorway is a niche which contained the colossal bust of Hadrian, now in the Rotonda at the Vatican Museum. The sepulchral chamber, in the form of a Greek cross, is in the centre of the mausoleum; the largest niche is supposed to have contained the urn which enclosed the ashes of Hadrian, whilst those of his successors were placed in the others. It is lighted by two windows perforated in the thickness of the walls; the modern stairs leading to the upper part of the edifice pass over it. Excavations have laid open a portion of the ancient level, and the lateral niches are seen by descending into the cells beneath the steps. The workmanship is of the best kind: the immense blocks of peperino are fitted

with the utmost nicety, and yet the holes in the walls, and the ornaments discovered during the excavations, prove that they were covered with marble. Among the other objects found at various times among the ruins of the *Moles Hadriani* are the large granite sarcophagus in the baptistery at St. Peter's; the Barberini Faun, now at Munich; the Dancing Faun, in the Florence Gallery; and the porphyry urn, removed by Innocent II. to the Lateran, for his own tomb. Some of the sepulchral inscriptions of the Antonines existed until the time of Gregory XIII., by whom they were removed, and the marble on which they were engraved cut up to decorate the chapel of St. Gregory in St. Peter's. In the modern part of the building, the saloon, painted in fresco by Pierino del Vaga, is worthy of notice. Its roof is decorated with elegant arabesques and ornaments in stucco; on the walls are represented battle-scenes, painted by *Sicciolante*; on that upon the right on entering is the portrait of P. del Vaga. Ascending higher is the square saloon, now converted into a barrack-room, ornamented with frescoes and stucco reliefs by *Giulio Romano*; the latter are very beautiful, as well as the paintings of sea-nymphs, although both have suffered greatly from neglect. Opening out of this hall is a circular apartment surrounded by presses, in which were once preserved the secret archives of the Vatican. In the centre stands a huge iron-bound chest, which contained the papal treasures when the pope was forced to take refuge in the castle of St. Angelo. Ascending still higher are several dark and dismal cells: one larger than the rest contains a great number of oil-jars, and is supposed to have served as a store for that commodity, whilst others will have it that the oil preserved here was heated and used as a means of defence by being poured on the assailants. Near this are some small cells, evidently used to contain criminals, in one of which the custode will have it that Beatrice Cenci was confined—more probably her brothers.

A winding stair now leads to the platform on the summit, from which the view over the city, and the N.E. part of the Campagna, is very fine. There is no point from which the gigantic mass of St. Peter's and the Vatican is seen to more advantage. The bronze statue of the archangel was cast by the Flemish sculptor Wenschefeld, for Benedict XIV., to replace one in marble by Raffaele da Montelupo, a poor work, now preserved in a niche at the top of the great stairs. The celebrated *girandola*, the grandest exhibition of fireworks in the world, which took place of late years on the Pincian hill on Easter-Monday and the Festival of St. Peter, is once more displayed from the Castle of St. Angelo, either on the birth-day of Rome, or on the national fête, *dello Statuto* (1st Sunday in June). The demolition of Bernini's outworks of the castle (entirely useless as a place of defence in modern warfare), has been determined in the *piano regolatore di Roma*, and the site will be shortly turned into public gardens. Some archæologists have stated that the fine pavonazzetto columns in St. Paul's *extra muros*, destroyed in the great fire of 1823, were originally removed from Hadrian's tomb: but without calculating the difficulty of taking them down from so high a situation, their diameter is too small for such a gigantic mausoleum. It will be necessary to obtain permission to see the interior of the castle from the chief of the divisional staff of Rome.

Tomb on the Via Salaria.—This most interesting fragment of antiquity was discovered at the commencement of 1871, in destroying the massive towers of the Porta Salaria, which dated probably from the time of Aurelian. It consists of an oblong edifice of very massive construction, built of Alban Piperino, and Doric piers of travertine, in the architectural style of that of Bibulus (p. 79), and is, therefore, one of the most ancient sepulchral monuments in or about Rome. The upper portion has been destroyed, and no inscription has been discovered to indicate its age or

the name of its occupant. A singular circumstance connected with it is the insertion of black marble pedestals beneath the travertine piers. This material being found only at a considerable distance from Rome—the Island of Sardinia, or the mountains of Liguria—were probably added during subsequent repairs. On the opposite side of the gate—the N.E.—is a still larger tomb of a circular form, in travertine, which is supposed to have belonged to a branch of the Cornelian family. The marble cippus of Sulpicius Maximus, now on the ground floor of the Capitoline Museum was discovered between the square tomb and the modern porta Salaria. Both these sepulchres will be preserved.

Tomb of Plautius, noticed in the excursion to Tivoli (see *Environs*).

Tomb of the Aterii.—On the rt. of the Porta Pia, and at a little distance from it, stands the Porta Nomentana of Honorius, closed in the 16th century by Pope Pius IV. One of the towers protecting the old gate rests upon a massive square tomb of rubble-work, with traces of its travertine lining. A deep trench having been opened in 1827 by Zamboni, in front of the tomb, a broken inscription was discovered 20 ft. below the ground, bearing the name of Q. Aterius, a personage well known by the mention of him in Tacitus, as the worst flatterer of Tiberius.

Tomb of the Nasos. Of this interesting sepulchral monument of the family of Ovid very little now remains; it was discovered in 1674, and described by Santi Bartoli and Bellori, who have luckily left careful drawings of its paintings, in their *Picturæ Antiquæ*. It is situated on the Via Flaminia, beyond the fifth mile, a short way before reaching the modern *Casale di Grotta Rossa*. Partly excavated in the sides of the tufa rock which forms the escarpment on the l. of the road, it had a Doric front, surmounted by a pediment in masonry, facing the road. The interior, elegantly decorated, contained inscriptions to Quintus Ambrosius Naso, to his wife and freedmen. The paintings represented a poet conducted by Mercury to the Elysian

Fields, supposed to be Ovid, and several subjects from his *Metamorphoses*; hence it has been concluded that this was the last resting-place of one of his collateral descendants (see p. 466).

Tomb of the Scipios, in a vineyard near, and before reaching, the Porta di S. Sebastiano, on the left of the Appian,* perhaps the most ancient and certainly one of the most historically interesting of all the tombs yet discovered. In 1616 an inscription on a slab of Alban stone, now at the entrance of the Barberini library, was discovered on this spot, bearing the name of Lucius Scipio, son of Scipio Barbatus, consul in A.U.C. 495, as founder of the temple of the Tempests, after his conquest of Corsica. At that time it was supposed that the tomb was situated on another part of the Appian, and Maffei and other antiquaries did not hesitate to pronounce the inscription a forgery. In May 1780, the brothers Sassi, then owners of the ground, in enlarging the grotto underneath the gardener's house, chanced to find two peperino slabs, containing the name of P. Scipio, son of the Africanus, engraved in red letters; which discovery left no doubt that the sepulchre of the illustrious family was not far distant. Further excavations were commenced, and the tomb and its contents were brought to light, after having been undisturbed for upwards of one-and-twenty centuries. Several recesses or chambers were discovered, irregularly excavated in the tufa, with a sarcophagus and numerous inscriptions. The ancient entrance was towards a cross road leading from the Appian to the Via Latina: it has a solid arch of 11 blocks of peperino, resting on half-columns of the same material, and supporting a plain cornice moulding. Upon this rests the base of a Doric column, indicating either a second story, or that it was surmounted by an entablature. In one of the larger chambers was found the celebrated sarcophagus of peperino, bearing the name of L. Scipio Barbatus, now in the Vatican. The chambers at present contain nothing beyond copies of the inscriptions attached

* See Appian Way, Part II.

to the different recesses in the place of the originals, which have been transferred to the Vatican, together with a laurelled bust, long supposed to be that of the poet Ennius.

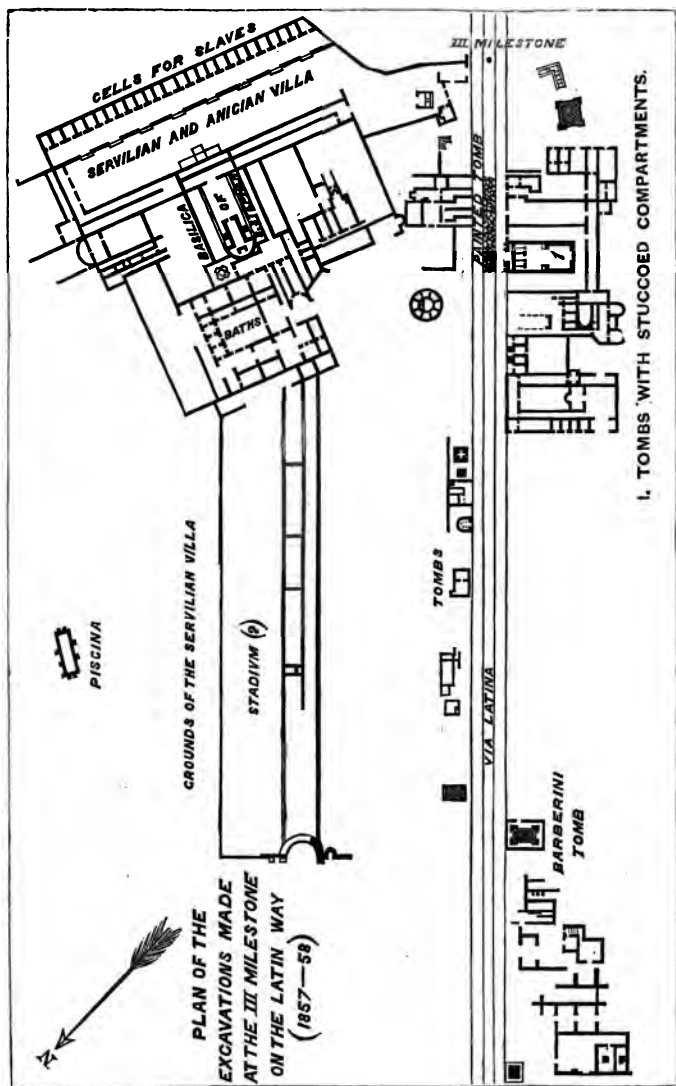
"The Scipios' tomb contains no ashes now;
The very sepulchres lie tenantless
Of their heroic dwellers." *Childe Harold.*

But it must be remembered that the modern copies of the inscriptions are very incorrect, and occupy a place generally different from that of the originals. The plan itself of the famous hypogæum has been altered, and falsified by new constructions, and nothing is left *in situ* which could enable us to realise the details of its former appearance. The golden ring, found in 1780, the very seal of the noblest of the Romans, was given by Pope Pius VI. to the learned antiquary, Louis Dutens, by whom it was presented to Lord Beverley. A still more lamentable fate befell the bones of this family of heroes, dispersed soon after the discovery, from the coffins in which they had rested for 20 centuries: until a nobleman from Venice, the Senatore Quarini, collected them in a beautiful little monument in his villa, dell' Altichiero, near Padova. The members of the Scipio family interred here, and of whom inscriptions have been found, were Lucius Scipio Barbatus, and his son Lucius Cornelius, who, being Consul, conquered Corsica; of Aulla Cornelia, wife of Gneius Scipio Hispallus; of a son of Scipio Africanus; of Lucius Cornelius, son of Scipio Asiaticus; of Cornelius Scipio Hispallus; and of his son Lucius Cornelius. Several inscriptions bearing the names of persons of the great consular families of the Cornelii, Cossi, and Lentuli have also been discovered, and are considered to have been interred here when the family of the Scipios became extinct. It must not be forgotten that Scipio Africanus was buried at Litternum, where he died; but we know from Livy that his statue, with those of Lucius Scipio and Ennius, were placed in front of the family mausoleum at Rome.

Tomb in the Vigna Volpi.—Between the ch. of S. Saba, and the bastion of Sangallo on the Aventine, on the left

side of the old Via Ardeatina, are the remains of a gigantic mausoleum, now enclosed within the walls of the Vigna Volpi, formerly Cavalieri. The plan of the mausoleum is circular; a vaulted corridor leads to the central hall, decorated with square niches, and surrounded by several rooms, or hypogæa, the entrance to which is now filled up with earth and rubbish. Although this magnificent tomb exceeds in size that of Messala Corvinus and Cæcilia Metella, yet nothing is known about its history, or external architecture, as only its nucleus of rubble-work has escaped destruction.

Tomb of the family of the Sempronii.—This very interesting fragment was discovered in 1864, in lowering the western ascent to the Quirinal, the Via della Dataria, which leads from the Piazza de' Trevi to the King's Palace on Monte Cavallo. It is at a considerable depth below the surface, and covered by extensive constructions of the Empire of two distinct periods, the latest belonging probably to the Portico of Constantine, and by an ancient road, with its pavement in blocks of lava. The ruin consists of a massive façade or wall of rectangular blocks of travertine, in finely adapted courses, pierced with a handsome arch, and surmounted by a cornice on which are sculptured palm-branches, and in elegantly-formed letters this inscription:—CN. SEMPRONIUS . C. F. ROM.—SEMPRONIA ON. F. SOROR. LARCIA . MI. (or MV.) (for MUNATII) F. MATER IF,—which leaves no doubt as to its destination. Judging from the form of the letters and the general style of the monument, it must have been erected in the last century of the Republic, and, like that of Bibulus on the Capitoline, marked the limits of the Servian Wall on the W. declivity of the Quirinal hill and the position of the *Porta Sanguinalis*, which led into the republican city from the Campus Martius. The tomb had evidently been rifled, as no other portion of it remains except the facing or front. This tomb is situated within the palace of the royal household, formerly called *S. Felice*, on the rt. of the Salita della



Dataria, and can be examined by applying to the Ministero della casa Reale.

Tombs on the Via Latina.—Amongst the most recent and important discoveries in the neighbourhood of Rome, none are more interesting than that of these sepulchral chambers.

Those who have travelled from Rome to Albano by the modern carriage-road will have remarked how the line of sepulchres which bordered the Via Latina, and marks its direction, crosses the modern road diagonally at the 2nd milestone on the Via Appia Nova, and in the direction of Frascati and Tusculum. The farm on the l. of the road here, and extending to the arches of the Claudian Aqueduct, is the Tenuta of the Arco Travertino del Corvo—the first designation derived from one of the large arches of the aqueduct, which are built of travertine, under which the Via Latina passed; the second supposed to be an abbreviation of Corvinus, a Roman family who had possessions, as appears from inscriptions discovered hereabouts. In the course of 1859 an enterprising searcher after antiquities, Signor Fortunati, seeing that this district had not been excavated in modern times, set about the work at his own risk and cost, the first result of which was the discovery of the basilica of St. Stephen's, mentioned elsewhere, and of extensive substructions of a Roman villa of the family of the Servillii originally, and which in later times belonged to that of the Asinii. Here were found some good specimens of sculpture of the times of Commodus, and numerous coins. Following up his researches, Sig. F. soon after came on the pavement of the Via Latina, lined, as the other great highways in the vicinity of Rome, with sepulchral monuments. The road itself consists as usual of polygonal blocks of lava, much worn, with a wide footway, evidently of the Lower Empire, judging from the careless manner of its construction and the materials employed.

On each side are situated two interesting tombs; that on the

rt. preceded by a tetrastyle portico facing the road, followed by an

atrium and triclinium paved in mosaic, from which a double flight of steps descended into the funereal vaults. These consisted of two large chambers: the outer one, which has been much injured, has a large niche containing a very mutilated marble sarcophagus; the inner one is an oblong chamber 15 ft. long, with a vaulted roof covered with well-preserved bas-reliefs in stucco, in square and circular compartments, representing nymphs riding on winged and sea monsters, nereids, &c. The side walls and floor were covered with marble slabs, of which a portion still remains *in situ*; whilst around were placed several sepulchral sarcophagi which were bas-reliefs of excellent sculpture. These sepulchral chambers are considerably below the level of the Via Latina; the last was surmounted probably by a monument similar to the two in brickwork, still standing above ground close by. As to the owner of this splendid mausoleum nothing is known. From the stamps on some bricks employed in its construction, it appears to date from about A.D. 160.

On the opposite side of the road, but less well preserved near the surface, is what may be called the *Painted Tomb*, discovered at the end of April, 1859; on the level of the road is the triclinium, with a well-preserved pavement in mosaic, representing marine monsters. From the triclinium a flight of steps descends to the two hypogæa below, the outer sepulchral chamber being built against the walls of an earlier one, after its entrance had been carefully walled up. The outer chamber is surrounded by low arches with paintings of birds, on which rest sarcophagi, some of which appear to have belonged to the family of the Pancratii; the inscription upon one being still preserved. The sculpture on these urns shows that they belong to the 3rd or perhaps to early in the following century. As we shall see in the catacombs and other sepulchral excavations, the portraits of their owners have been left unfinished, or indeed merely sketched in outline, probably being purchased in this state at the

undertaker's shop of the day, who had always a stock in hand, only requiring the inscription and likenesses to be added, the latter of little use in a situation like the present where they could with difficulty be seen. The inner chamber, which is square, has a vaulted roof covered with beautiful stucco-reliefs and paintings, the colours of the latter as fresh when first discovered as when laid on 17 centuries ago. The reliefs represent chiefly subjects relative to the history of the Trojan war, the Judgment of Paris, Achilles at Scyos, Ulysses and Diomed with the Palladium, Philoctetes at Lemnos, Priam at the feet of Achilles, and detached figures of Hercules Citharædus, Jupiter and the Eagle, and a set of lovely groups of Centaurs hunting lions, panthers, &c. There are 8 landscape subjects, with groups of men and animals, in square compartments, and infinite arabesque decorations in relief, almost equalling the fineness of cameos in their execution. Round the base of the vault are remains of a cornice, and at the angles four figures in stucco, all now mutilated, although one of them was perfect when discovered, but which was stolen by some early visitors to the excavation. The walls appear to have been also covered with stucco, but of which not a trace remains. In the centre of the floor stands a huge marble sarcophagus, 9 ft. long, plain and unfinished as the urns of the children of Theodosius in the ch. of SS. Nazario e Celso at Ravenna (*Handbook for N. Italy*). It has, which is unusual, places for two bodies, the skeletons of which were found nearly entire; the sides and pyramidal or house-roof cover are without any kind of ornament. No trace has been yet found to enable the archæologist to fix the date of this second tomb; but from the elaborate nature of the decorations, and from the total absence of cinerary urns, all the monuments being for corpses entire, it cannot date from an earlier period than the reigns of the Antonines.*

Tomb of Vibius Marianus, near the 6th m. on the Via Cassia, the modern road from Rome to Florence (see *Handbook for Central Italy*, p. 357), commonly called the tomb of Nero, for what reason is an enigma. It consists of a massive oblong sarcophagus, with a huge cover in marble; in front is an inscription to Vibius Marianus, who was Procurator of Sardinia, Prefect of the 2nd Italian Legion, and a native of Dertona (the modern Tortona), and to his wife Reginia Maxima; the monument was raised by their daughter Vibia to her parents, and dates probably from the end of the second century.

Unknown Mausoleum called *Casa Tonda*.—This tomb about 60 ft. in diameter, stands on the rt. of the Via Labicana, between the Trophies of Marius and the Porta Maggiore. A gardener's house was built on it by the Altieri, to whom the place belonged; but a large square has been lately opened round it, to be called the Piazza Vittorio Emmanuelle, and the tomb forms now one of the most interesting objects in the new quarter on the Esquiline.

Columbaria.—On all the great roads leading out of ancient Rome considerable numbers of this class of sepulchres have been found, and particularly on the Appian, Latin, and Aurelian Ways. They bear so great a similarity to each other, that the description of one will, with few exceptions, apply to all. They were called *Columbaria*, from the rows of little niches, resembling the nests in a modern pigeon-house, which contained the *olla*, or urns, in which the ashes of the dead were deposited. In some cases the ashes are contained in marble urns, on which are engraved the names of the deceased; but they are more generally placed in earthenware *olla*, sunk into the brick-work of these recesses, with the names on a marble tablet above. These *Columbaria*, from their construction, were capable of containing the ashes of large numbers of persons: they were more generally set apart for the middle classes, freedmen, and persons attached to the service of great families, and were often erected near

* An account of these discoveries will be found in Sig. L. Fortunati's 'Relazione degli Scavi e Scoperte lungo la Via Latina: Roma 1859.'—1 vol. 4to.

the tombs of their patrons. Many of the extensive Columbaria about Rome appear to owe their origin to speculators; in which places for urns were sold, as a certain number of square feet or mètres of burying-ground are now-a-days at Kensal Green or Père la Chaise. Such was evidently the origin of the numerous Columbaria laid open along the Via Appia and Via Latina, between the tomb of the Scipios and the Aurelian wall.

It will not be out of place here to add a few words on the mode of burial adopted by the Romans at different periods. In early times, and until towards the 5th century of Rome, the bodies of almost all classes were buried entire, as appears to have been also the more usual custom amongst the Etruscans. About the 6th century of Rome burning the remains of the dead became nearly general, although the great Patrician families, such as the Corneli Scipiones, still continued to follow the ancient mode of interment. During the reigns of the first Cæsars cremation was universal, and continued to be so until the age of the Antonines, when the system of burying the bodies entire was again introduced, and generally followed in the latter half of the 2nd, 3rd, and 4th centuries of our era. It is to this latter period that are to be referred most of the large sepulchral urns to be met with in our museums. At a still later period coffins of *terra cotta* became common, especially in the 5th and 6th centuries. It is scarcely necessary to add that the early Christians, like the Jews, were interred in coffin-like urns, or in niches in the catacombs, but the bodies always entire; no instance to the contrary, in the hundreds of Christian cemeteries, and from the earliest period, having been yet discovered.

Tomb in the Vigna di Lozzano, about $\frac{1}{2}$ mile beyond the Porta Pia, on the rt. of the gate, near the E. wall of the *Castrum Prætorium*, and probably on the line of the road which led out of the *Porta Viminalis*. It consists of a cruciform chamber of travertine ornamented with a cornice, and contained three marble sarcophagi covered with

bas-reliefs representing Orestes and the Furies, and the Niobides, which have been removed to the Lateran Museum. An upper chamber, supposed to have been circular, had entirely disappeared. The masonry of the existing fragment is of the best kind, but nothing has been discovered to enable us to fix the date of its construction.

Columbaria in the Vigna Codini, on the Appian Way, immediately beyond the garden in which the tomb of the Scipios is situated. These Columbaria, of which 3 are well preserved, contain cinerary urns chiefly of persons attached to the family of the Cæsars, and are by far the most interesting and instructive monuments of the kind that now exist in Rome or its environs. That most anciently discovered consists of a large square chamber, with a massive pier in the centre, supporting the roof, and pierced throughout with pigeon-holes for receiving urns. An ancient flight of steps leads from the door above to the bottom of the Columbarium, the walls of which were covered with frescoes and arabesques, some of which are still well preserved, representing birds and animals. Near this is a second Columbarium equally capacious, but without the central pier; it is called improperly that of the Liberti of Pompey: in it are several inscriptions to persons attached to the household of the family of the Cæsars, as *Medicus*, *Obstetrix*, *Argentarius*, *Cimbalista*, and to a certain Hymnus Aurelianus, the librarian of the Latin Library in the Portico of Octavia. On the floor are 2 rows of smaller urns belonging to the members of a musical confraternity or club. A third Columbarium, but nearer the road, discovered in 1853, is perhaps the most interesting of the three, and appears to have been tenanted by a superior and more wealthy class of occupants than the other two; it contains what might be designated family vaults, as several of the ollæ or pigeon-holes are the property of the same person, purchased, as stated on the inscriptions, to receive the ashes of himself and his descendants, and

often enclosed in a larger and decorated recess. The greater number of the inscriptions appear to belong to the time of Tiberius, as many of his household are named—amongst others two officers of the Library of Apollo on the Palatine; a certain Sotericus, librarian of the Greek Library in the Portico of Octavia. A curious record, placed by a Roman lady, named Synoris Glauconia, over the ashes of her favourite dog, whose portrait accompanies the inscription, in which he is designated the pet or *delicium* of his mistress. A very touching one in verse, of Julia Prima to her husband. One of the most curious records belongs to a slave of the Emperor Tiberius, whose name is lost, but who is called *Cæsaris lusor* or buffoon. The inscription continues thus: *Mutus, argutus, imitator, Ti Cæsaris Augusti, qui primum invenit caustidicos imitari.* It seems that this poor man, being dumb, tried to divert the gloomy temper of his master by imitating the gesticulations of the advocates pleading in the Forum. It is known how deeply the lower classes in Rome disliked the crowd of solicitors who made the Forum resound with their loud and ceaseless talking from morning till night. This feeling is strongly alluded to in the graceful memorial of L. Apisius Capitolinus, in Marini's collection, containing a prayer to the gods to keep far from his tomb thieves, the evil-eye, and above all, jurisconsults. The paintings in this Columbarium are well preserved. The larger urns or sarcophagi on the floor were placed here long after the original construction of the columbarium. It would appear that, to facilitate the approach to the higher stories of niches, the tomb had on all sides wooden balconies, supported by wooden brackets; at least this is the explanation of the many irregular holes on the walls.

The triangular space comprised between the Via Appia and Via Latina, and the more modern city wall of Aurelian, appears to have been occupied by numerous Columbaria, forming a vast necropolis.

Columbaria of Hylas and Vitaline, near the Porta Latina and the chapel of S.

Giovanni in Oleo, excavated in 1832, by the Marchese Campana. It was originally about 12 ft. below the level of the surrounding necropolis, and reached by a flight of steps still in good preservation. On the wall opposite the staircase is a table of coloured mosaic, enclosed by a cornice of shells, and bearing the names of Gn. Pomponius Hylas, and Pomponia Vitaline, whose ashes were found enclosed in a beautiful glass vase now in the Vatican library. This columbarium was built by the Pomponii, like many others, as a matter of speculation, in which any one could purchase one or more places for himself or relatives. Two inscriptions are remarkable as belonging, one to an *ornatrix*, or dressing-maid of Octavia, sister of Augustus, the other to a *pedissequus*, or footman of Tiberius. The paintings on the walls and the stucco relief, although certainly unartistic, are important from the subjects they represent. Most worthy of attention are the reliefs on a pediment, with the education of Achilles by Chiron, and Oknos twisting the rope of rushes, while the ass eats it up, &c. The key of this tomb is kept at the ch. of S. Giovanni a Porta Latina, close by.

Columbarium of Lucius Arruntius, &c.—Between the Porta Maggiore and the temple of Minerva Medica are two Columbaria situated one on each side of the road which follows the direction of the ancient Via Prænestina. That on the l. hand was constructed (A.D. 6) by L. Arruntius, the consul, to receive the ashes of his freedmen and slaves, as we learn by an inscription found over the entrance in 1736. It has 2 small subterranean chambers with cinerary urns. The other is supposed to have belonged to different plebeian families: it consists of a single chamber, decorated with stucco ornaments on the walls, and a painted ceiling. It has been preserved entire, and the urns and the inscriptions may still be seen in their original positions.

The Vigna Belardi, in which these Columbaria exist, was bought in 1871, by the Compagnia Fondiaria Italiana,

whose learned director, Signor G. B. Malatesta, executed extensive excavations in the triangle between the Via Prænestina and the Labicana. Five Columbaria were discovered within the period of a few weeks, containing many monuments highly interesting in a scientific point of view. The tombs were soon after filled up again; but the monuments and works of art were removed from them to the ground-floor of the gardener's house, near the Minerva Medica. The number of marble inscriptions exceeds 200, and around the walls of the room are arranged, on wooden brackets, 200 lamps, 2 marble cineraria, 40 cineraria of earthenware, 150 balsamaria and vases of glass, and many beautiful fragments of sculpture and Etruscan pottery. On the bottom of a cup of Arezzo-ware is the record of a certain Tychicus, bootmaker, at the place called *Ad Spem Veterem*.

Columbarium of T. Claudius Vitalis, discovered a few years ago in the grounds of the Villa Volkonsky, between the Claudian Aqueduct (*Arcus Neroniani*), and the road leading from the Porta Cælimontana of Servius (SS. Quattro) to the Porta Labicana (Maggiore). It consists of 3 chambers superposed, and on the front facing the highway is an inscription stating that the edifice belonged to a certain Tiberius Claudius Vitalis, an architect, and was erected by Eutychius, a member of the same profession. The Columbarium is built of brick and reticulated work, and is supposed to date from the time of Nero. The terracotta sarcophagus, in the hypogæum, with bones, is of a much later period.

Columbaria of the Freedmen of Augustus and Livia.—Of these extremely interesting monuments, the discovery of which created the utmost excitement in the scientific world, nothing now remains except the illustrations of them, and plates, left by Piranesi and Gori. They stood on the left of the Appian Way, in the *Vignas Vagnolini* and *Benci*. The inscriptions, about 300 in number, are preserved in the Vatican and Capitoline museums.

Columbaria in the Villa Pamfildoria.—An extensive series of sepul-

chral chambers were discovered a few years ago in the grounds of this villa. In one of them are paintings of the story of Niobe and her children, of Hercules and Prometheus, &c. Of some since filled up, the inscriptions found in them have been collected and preserved. Several tombs, marking the line of the Via Aurelia, were found near this Columbarium, and in the grounds of the neighbouring Villa Corsini, now included in the Pamfildoria grounds.

§ 17. AQUEDUCTS.

No monuments of ancient Rome are at once more picturesque and stupendous than the Aqueducts, and many travellers are more impressed with the grandeur of their long lines of arches, bestriding the plain of the Campagna, than with any ruins within Rome itself. The following are the principal ancient aqueducts, arranged in their chronological order. With the exception of the two first, some vestiges above ground of all the others still remain.

1. *Aqua Appia*, the oldest aqueduct of Rome, constructed by Appius Claudius Cæcus, B.C. 311, after the completion of his Appian Way. It had its source near Rustica, on the Via Collatina, about 5 m. from the city; in later times another aqueduct, the A. Augusta, was added to it, and their united streams entered Rome near the Porta Maggiore 27 feet below that of the Anio Vetus, from which they were carried along the Cælian and Aventine as far as the Porta Trigemina, near the modern Arco Salaro, and were entirely subterranean, except a portion 60 paces long near the Porta Capena. Its waters were distributed over the oldest quarters of the city, and in the Transtiberine region. Some portions of the watercourse may be seen in the quarries, in the Vigna Torlonia, and on l. of road leading to Sta. Sabba, as well on the eastern declivity of the Aventine, and below the ch. of Santa Sabina; it is high and pointed. The whole length of the Appian aqueduct was 11,190 paces; and its water, from its sources being in the volcanic dis-

trict, must have been good, similar to the modern *Acqua Vergine*.

2. *Anio Vetus*, constructed by Manlius Curius Dentatus, B.C. 272. It had its source near Augusta, in the valley of the Anio, 20 m. beyond Tivoli, and pursued a course of 43 m. to the walls of Rome: only 221 paces were above ground. Besides the beautiful fragment engraved by Piranesi (*Antiqq.*, i. 10, fig. 1), the specus of the Aqueduct remained visible until 1867, at the base of the walls of Rome, near the Porta Maggiore, and exactly under the specus of the Marcian. The opening has been since walled up. In Jan. 1861, 2 pits, or *luminia*, with inscribed cippi of tufa of the same watercourse, were discovered near the rly. station, and 5 more during the year 1874, between the station and S. M. Maggiore. A secondary branch, called the *Rivus Octavianus*, left the main stream about 2 miles outside the Porta Esquilina, and following the line of the Aurelian wall, reached the Aventine, not far from the *Piscina Publica*. This specus is still visible in 5 different places along the walls of Rome; 1, near the Amphitheatre Castrense; 2, under the Lateran Palace; 3, under the 2nd tower E. of the Porta Metronia; 4, between this gate and the Latina; 5, near the Porta Latina, where are also remains of a large reservoir.

3. *Aqua Marcia*, brought to Rome by Q. Marcius Rex, the prætor, B.C. 145. Its source was $1\frac{1}{2}$ m. beyond Roviano, near the 37th m. on the Via Sublacensis, at the modern *Laghetto di Santa Lucia*. It was subterranean except for the last 6 m. This latter portion is that magnificent line of arches near the roads to Frascati and Albano, which still forms so grand a feature in the Campagna; but there are reasons for believing that a great portion of the existing arches date from the time of Augustus. The arches now standing are built of peperino. Near the Porta Furba, on the road to Frascati, this aqueduct is crossed by the Claudian, which runs parallel to it for some distance. The specus may be seen in the ruined fragment forming part of the Aurelian wall outside

the Porta Maggiore; and its fine channel, 6 ft. in height, built of massive blocks of travertine, within and under the Aurelian wall, and a short way on the rt. of the Porta S. Lorenzo, with the *diverticulum* by which a part of its waters were thrown into the *Rivus Herculaneus*, which, after being distributed over the Cælian hill, ended near the Porta Capena.

4. *Aqua Tepula*, constructed by Cuius Servilius Cæpio, and L. Cassius Longinus, B.C. 126. It had its source near the 10th m. on the Via Latina, and was carried into Rome over the Marcian arches. The specus may be seen at the Porta S. Lorenzo and P. Maggiore, between those of the Marcian and the Julian.

5. *Aqua Julia*, commenced by Augustus, B.C. 34, and so called in honour of Julius Cæsar. Its source was 2 m. beyond that of the Tepulan, and the water was conveyed in a channel constructed above that aqueduct, and consequently upon the Marcian arches. The specus may also be seen in the city wall, outside and on the l. of the Porta Maggiore, from where it passed to the Porta S. Lorenzo, on which is the inscription of the time of Augustus. The best place to appreciate the magnificence of the ancient Roman aqueducts is at the Torre del Fiscale, a lofty tower on the left of the road to Albano, 4 miles beyond the Porta S. Giovanni. A narrow isthmus] or tongue of land, marking the watershed between the valley of the Anio and that of the Tiber, unites, like a bridge, the high grounds at the foot of the Tusculan territory with the elevated side of Rome. Eight streams have been carried at different times over the isthmus of the Torre Fiscale, the Anio Vetus, the Marica, Tepula and Julia, the Claudia and Anio Novus, the Crabra and Felice. The arches which formerly conveyed them at a prodigious height, the flowery bed of the Marrana, the mediæval tower from which the place is named, and the purple background of the Sabine, Latin, and Volscian mountains, form a landscape of unsurpassed beauty in the Campagna. Another great point of intersection was near the Porta Maggiore,

the highest elevation on this side of Rome (190 ft. above the sea). This place was called *Ad Spem Veterem*, from an old temple of Hope, and was crossed by 8 streams.

6. *Aqua Virgo*, constructed by Agrippa, A.U.C. 735. It derives its name from the tradition that its source was pointed out by a young girl to some soldiers. The sources may be seen at the Torre Salona, between the 7th and 8th m. on the Via Collatina. Its course is subterranean, with the exception of about 1240 paces, of which 700 are on arches. It was restored by Nicholas V., under the name of the *Aqua Vergine*, and is still in use. Its water is the best in Rome, and supplies 13 large fountains, including the Fontana di Trevi, of the Piazza Navona, and of the Barcaccia in the Piazza di Spagna, furnishing daily a mass of 66,000 cubic metres of water; it enters Rome on the Pincian hill, near the Porta Pinciana. A portion of the aqueduct which conveyed the *Aqua Virgo* from the Pincian to the Campus Martius may be seen in the house No. 12 of the Via del Nazzareno, near the Piazza del Bufalo, before it reaches the Fontana di Trevi. The arches and piers are completely buried in the ground, but on the face of the aqueduct is an interesting inscription stating that it was repaired by Claudius in A.D. 52, after having been ruined (*disturbatos*) by Caligula in the construction of his wooden amphitheatre. It is probable that the line of the aqueduct at this point crossed a public thoroughfare.

7. *Aqua Alsietina*, constructed by Augustus, on the Etruscan, or rt. bank of the Tiber, for the use of his *Nau-machia*, which stood near the ch. of S. Francesco a Ripa. It was derived from the small lake Alsietinus, now called Di Martignano, west of the Crater of Baccano. The level of the stream (30 miles long) was the lowest in Rome, and the potable qualities of the water far inferior to the others.

8. *Aqua Traiana*, constructed by Trajan, and derived from various sources along the hills on the W. side of the Lake of Bracciano. Its length exceeded 32 m., and its remains are well preserved in several places at La Storta,

at S. Maria di Galera, and especially along the enclosure wall of the Villa Pamphili-Doria. It was restored by the popes, and especially by Paul V., and now enters the Trastevere, under the name of the *Acqua Paola*. It supplies the fountains in the piazza of St. Peter's, the Fontana Paolina, and turns numerous flour-mills on the declivity of the Janiculum, one of its principal uses both in ancient and modern times. This water is the least pure in Rome; its sources having diminished in quantity, that of the Lake of Bracciano were admitted to supply their place.

9. *Aqua Claudia*, commenced by Caligula, A.D. 36, and finished by the emperor Claudius, A.D. 50. Its source was at the 38th m. on the Via Sublacensis, near the village of Agosta. It pursued a course of more than 46 m. in length. For about 36 m. it was subterranean, and for the remaining 10 m. it was carried over arches. Of this magnificent work, a line of arches no less than 6 m. in length still bestrides the Campagna, forming the grandest ruin outside the walls of Rome. It was repaired by Septimius Severus and by Caracalla. Sixtus V. availed himself of its arches in constructing his aqueduct of the *Acqua Felice*, which has its source near the Osteria de' Pantani, on the road to Palestrina, and supplies the Fontana de' Termini, near the Baths of Diocletian, of the Tritone in the Piazza Barberini, the fountain of Monte Cavallo, and 24 others in different parts of the modern city.

10. *Anio Novus*, brought to Rome also by Claudius. Its source was of all the waters the most distant, being near the 42nd m. on the Via Sublacensis. It was the longest of all the aqueducts, no less than 62 m., of which 48 were underground; it entered the city at a higher level than all the others, on the l. bank of the Tiber. The specus may still be seen above that of the *Aqua Claudia* over the arches of the Porta Maggiore.

11. *Aqua Alexandrina*, constructed by Alexander Severus for the use of his thermæ in the Campus Martius. It had its sources in the farm called

Santano, under Monte Porzio, the same which now supply the *Aquedotto Felice*. The beautiful and well preserved arches in the valley *Dell'Acqua Bollicante*, near the tomb of S. Helena, and in the farms of *Casa Rossa*, *Casa Calda*, *Torre d'Angeli*, &c., between the Via Labicana and Praenestina, belong to it. Its specus was discovered in the 16th centy. within the walls near the ch. of S. Nicola in Arcione, the name of the ch. being evidently derived from the arches carrying the water from the Quirinal to the *Thermæ Alexandrinæ*.

From what precedes it will be seen that few modern cities were better supplied with water than ancient Rome; out of the 8 aqueducts on the l. bank of the Tiber, of which we have spoken, only three are still in use, the *Virgo* (di Trevi), the *Alexandrina* (Felice), the *Marcia* (Pia). The sources from which the two former derive their supply, being situated in the volcanic strata, furnish excellent and salubrious water without leaving any deposit or incrustation in the aqueducts which convey it. The *Acqua Pia*, brought to Rome on Sept. 10, 1870, in the presence of the Pope, a few days before being deprived of his temporal throne by the Italian Government, comes from the *Laghetto di S. Lucia*, and the *Sorgente Serena*, near *Roviano*, in the upper valley of the *Aniene*, 318 m. or 1020 ft. above the sea. The total length of the aqueduct is 33 English miles, of which about one-half is of iron tubes, 80 centimètres in diameter. The quantity actually brought amounts to 1500 *once*, or 30,000 cubic mètres, which can be doubled or tripled when required. It is the coolest water in Rome (47° Fahr.), but it contains (like all the sources of the valley of the *Anio*) a small quantity of calcareous matter in solution.

According to *Cavalieri*, the quantity of water which enters Rome in 24 hrs. by the 3 old aqueducts is—

	Cub. Mètres.
The <i>Acqua Vergine</i>	155,271
" <i>Felice</i>	21,638
" <i>Paola</i>	80,871
"	77,000
	334,780

thus giving nearly a cubic mètré and a quarter for each inhabitant of Rome.

The following table shows the relative levels of the bottom of the channels of the several ancient aqueducts, where they entered Rome, at the *Porta Maggiore* :—

	Eng. Feet.
<i>Aqua Appia</i>	121
<i>Anio Vetus</i>	149
<i>Aqua Marcia</i>	173
<i>Aqua Tepula</i>	182
<i>Aqua Julia</i>	191
<i>Aqua Claudia</i>	203
<i>Anio Novus</i>	212
<i>Aqua Pia</i> , at <i>Porta Pia</i>	257

§ 18. MISCELLANEOUS.

Tarpeian Rock, the name given by the Romans to the perpendicular cliff of the S.W. summit of the *Capitoline Hill*, overlooking the Tiber and the *Piazza Montanara*. The summit is now called *Monte Caprino*, and is surrounded and covered by dwelling-houses built against the cliff, and by the gardens of the *Prussian Embassy* and *Archæological Institute*. The soil has accumulated in such considerable quantities at the base as to have taken away considerably from its height; but enough remains to mark

" the steep
Tarpeian, fittest goal of Treason's race,
The promontory whence the Traitor's leap
Cured all ambition." *Childe Harold*.

The precipice is now visible from two different points. If we enter from the *Piazza di Ara Cœli*, by the *Via di Tor di Specchi*, the first lane on the l. will bring us to an open space, in which one front of the precipice may be seen, beneath the *Palazzo Caffarelli*. On the other side of the hill, towards the *Palatine*, in the gardens of the *German Hospital*, on the *Monte Caprino*, we may look down on another abrupt precipice which cannot be much less than 70 feet in height. Both consist of a mass of red volcanic tufa, belonging to the most ancient igneous productions of the *Latian volcanoes*. The latter is the cliff more generally shown to strangers as the *Tarpeian Rock*. The custode of the *Istituto Archæologico* keeps the key of the garden; it may also be seen from below in the courtyard of the house No. 18 in the *Via di*

Monte Tarpeo. This certainly answers better to the descriptions of ancient authors; for Dionysius tells us that Cassius was hurled down from the precipice in view of the people assembled in the Forum, which could only have occurred on this side of the hill.

Mamertine Prisons, on the declivity of the Capitoline, near the Arch of Septimius Severus. This celebrated prison is one of the few existing monuments of the kingly period: it is built in the most massive style of Etruscan architecture. It was begun by Ancus Martius, and enlarged by Servius Tullius, from whom it took the name of Tullian. It consists of two chambers or cells: the upper one is still below the level of the surrounding soil. The rock of the Capitol is pierced with a system of stulms or subterranean galleries and passages, now partially walled up, which originally penetrated the hill in every direction. In the yard underneath the Palazzo Caffarelli the mouth of one of the stulms is visible, which still runs underground as far as the group of the Diocuri in the Piazza del Campidoglio. Of similar character are the Favissæ of the Temple of Jupiter discovered in the gardens of the German Legation. Livy mentions the prisons of Servius Tullius (lib. i. cap. 33) as:—“*Carcer ad terrorem increscentis audaciæ, media urbe, imminens Foro, edificatur.*” In another passage, in his 34th book, describing the punishment of Quintus Pleminius, he says, “*In inferiorem demissus carcerem est, necatusque.*” The first of these passages at once sets at rest all question as to the locality, and the latter distinctly points to the lower of the 2 prisons which are still visible. If any other evidence were required, it is supplied by Sallust; and we think that it is hardly possible to imagine any ancient description more applicable than that in which this historian relates the circumstances attending the fate of the accomplices of Catiline:—“In the prison called the Tullian,” he says, “there is a place about 10 feet deep, when you have descended a little to the l.: it

is surrounded on the sides by walls, and is closed above by a vaulted roof of stone. The appearance of it, from the filth, the darkness, and the smell, is terrific.” To these interesting statements we will simply add that the peculiar style of their construction proves a very high antiquity, approaching to that which we see in the Etruscan monuments of Cære, and of other sites anterior to the Roman period. The prison consists of 2 chambers, one over the other, the lower one being evidently excavated in the tufa rock. They are situated beneath the ch. of S. Giuseppe dei Falegnami. A flight of steps leads to the upper chamber, into which a modern door has been opened for the accommodation of the devotees, who are attracted by the Church tradition which has given peculiar sanctity to the spot. This chamber is about 16 feet high, 30 feet in length, and 22 in breadth; and is constructed with large masses of stone, without cement. This is considered the most ancient portion of the prison, and the original construction of Ancus Martius. The lower cell, called the *Tullianum*, from having been constructed by Servius Tullius, forms nearly two-thirds of a hollow globe 20 ft. in diameter, originally a *lanutunius* or quarry. Its sides are formed, like those of the upper chamber, on 3 of its sides, of large masses of volcanic tufa, arranged in courses, converging towards the roof, not on the principle of an arch, but extending horizontally to a centre, as in some of the tombs at Tarquinii and Cære. The fourth side is excavated in the tufa rock. On examining the stones which form the roof of this lower chamber, it will be seen that they are of travertine, and held together by strong clamps of iron. In the centre of the vault is a circular aperture, through which it is supposed the prisoners were let down into it. This is now covered with an iron grating to give air to the lower chamber. It is hardly possible to imagine a more horrible dungeon. Admitting that these are the Mamertine prisons, and of which there can be little doubt, it must have been in this cell

that Jugurtha was starved to death; that Vercingetorix, the Gaulish chief, was murdered by order of Julius Cæsar; that Cethægus, Lentulus, with other accomplices of Catiline, were strangled by order of Cicero; that Sejanus, the minister of Tiberius, perished A.D. 31; and that Joras, the son of Simeon, the Jewish general, was put to death in the reign of Vespasian. Some of the older antiquaries doubted whether these were the Mamertine prisons, inasmuch as their small size was insufficient for the requirements of the population. The well-known passage of Juvenal, referring to those happy times under the kings and tribunes when one place of confinement was sufficient for all the criminals of Rome, is considered to allude to this prison:—

“*Felices proavorum atavos, felicia dicas
Sæcula, qui quondam sub Regibus atque Tri-
bunis
Viderunt uno contentam carcere Romam.*”
Sat. iii.

We know from Livy that the decemvir Appius Claudius constructed a prison for plebeian offenders near the Forum Olitorium; and other authorities might be adduced which strengthen the opinion that the Mamertine prisons were peculiarly set apart for political prisoners, and were consequently not disqualified by their size for the necessities of the state. Mr. J. H. Parker, in 1872–74, made very important researches in these dungeons, resulting in the clearing out of six large chambers, some of which are 40 ft. by 14. His opinion is that the *tabernæ*, attributed by Roman antiquaries to the Forum of Cæsar (Vicolo del Ghettairello), were annexed by underground passages to the Mamertine prison, which would have been in this case capable of holding several hundreds of prisoners. The following inscription on the frieze upon the front, C. VIBIVS . C. F. RVFINVS M. COCCEIVS . NERVA . COS . EX . S . C., records the names of the 2 consuls by whom the prison is supposed to have been repaired in A.D. 22. The Scalæ Gemoniæ, from which the bodies of executed criminals were exposed to the

people, were in front of the prison, towards the Forum. The tradition of the Church has consecrated this prison as the place in which St. Peter was confined in the reign of Nero. The pillar to which he was bound is shown, together with the fountain which miraculously sprang up to enable him to baptize his gaolers, Processus and Martinianus; although it is distinctly alluded to by Plutarch in the exclamation of Jugurtha when thrown into this horrid cell. On the side of the descent into the lower prison a curious relic is pointed out to the visitor,—the pretended impression of St. Peter's head on the surface of the rock, driven against it by his jailors, to recognise which requires no small degree of devotional credulity. The upper chamber is fitted up as an oratory, dedicated to the Prince of the Apostles. The ch., dedicated to S. Giuseppe de' Falegnami, the patron of the Roman joiners, was built in 1539.

Cloaca Maxima, a subterranean canal, extending from the Velabrum to the river, well known as the opening of the great common sewer of ancient Rome into the Tiber. This stupendous work is a lasting memorial of early Roman architecture. It is still as firm as when its foundations were laid, and is one of the very few monuments of Rome whose antiquity has never been assailed by the scepticism of antiquaries. It was built by Tarquinius Priscus, the 5th king of Rome, 150 years after the foundation of the city, for the purpose of draining the marshy ground between the Palatine and the Capitoline hills. Livy records the fact in the following passage:—*“Infima urbis loca circa Forum, aliasque interjectas collibus convalles, quia ex planis locis haud facile evehebant aquas, cloacis e fastigio in Tiberim ductis siccat.”*—Lib. i., c. 38. Strabo says that a waggon laden with hay might have passed through the cloaca in some places; and Dionysius describes it as one of the most striking evidences of the greatness of the Romans in his time. Pliny speaks of it with admiration, and expresses surprise that it had

endured for 700 years, unaffected by earthquakes, by the inundations of the Tiber, by the masses which had rolled into its channel, and by the weight of ruins which had fallen over it. Nearly 25 centuries have now passed over since its foundation, and this noble structure of the Roman kings still serves its original purpose. There are few other remains of ancient Rome which present so many elements of durability, and promise more to excite the admiration of posterity for an equal lapse of centuries. The archway where it opens on the Tiber is composed of 3 concentric courses of large blocks of that variety of peperino called *lapis gabinus*, from Gabii near which it was quarried, put together without cement. The borings executed by Linotte give this archway a height of at least 12 ft. where it enters the Tiber; but the surface of the river rarely sinks more than 4 feet below the keystone. The interior of the sewer is constructed of red volcanic tufa, similar to that of the Tarpeian rock. Many of the blocks are more than 5 feet in length, and nearly 3 feet in thickness. The length of the cloaca, from opposite the ch. of St. Giorgio in Velabro to the Tiber, is 800 feet; it forms two bends, passes beneath the façade of the ch. of Sta. Maria in Cosmedin, and nearly under (a little to the rt. of) the round Temple of Mater Matuta (Vesta). The engineer who executed the work had provided for the cleansing of the channel, 1st, by a considerable fall; 2ndly, by the oblique angle of 60° at which it enters the Tiber; and 3rdly, by the gradual contraction of the diameter from 13 to 10½ feet. In consequence of the rise in the level of the bed of the Tiber, this channel has been choked up to at least 2-5ths of its original height. The part which may be most conveniently examined is near the arch of Janus, following a narrow alley opposite the ch. of S. Giorgio in Velabro; from this point the channel is entire throughout its course to the river, into which it opens at a short distance below the Ponte Rotto. The Cloaca Maxima was discovered in 1872 under the floor of the Basilica

Julia, at which point the channel seems to have been arched over at a period long posterior to its first construction. "If we consider," says Braun, "that this structure not only extended to the centre of the Forum, but that its various branches undermined the whole of ancient Rome, our admiration rises to absolute wonder." Close to its extremity, in the Velabrum, issues a copious stream of beautifully clear water, called the *Acqua Argentina*, still held in repute by the lower orders as a remedy in certain maladies. Higher up is another, issuing from beneath an arch of brickwork: it is used as a washing-place by the poor inhabitants of the quarter. Lower down the river, and between it and the site of the Pons Sublicius, are openings of two other cloaca, but less remarkable for their size and masonry.

Quay called the Pulchrum Littus.—Between the Ponte Rotto and the mouth of the Cloaca Maxima we may trace the foundations of a line of wall, built of large blocks of peperino, which evidently formed a quay or embankment on the l. bank of the Tiber. There is also a fine portion of it where the Marrana empties itself into the Tiber. Its construction would seem to refer it to the period of the kings, and it may possibly be identified with the *καλὴ ἀκρῆ*, or the "pulchrum littus," mentioned by Plutarch in his description of the house of Romulus. On the opposite bank are the remains of a similar wall, but covered with brushwood, with 3 remarkable out-jutting corbels, in the form of lions' heads, in a very ancient style, pierced with holes for moorings. They were discovered a few years ago by Mr. J. H. Parker.

Agger and Walls of Servius Tullius.—The remains of the walls and Agger of Servius Tullius are actually visible in thirty-one different places, which enables us to trace their line around the city of the kings with the greatest exactitude. We shall make our survey starting from the l. bank of the river, near the Ponte Rotto, and proceed from l. to rt. until we come to the bank again in the

neighbourhood of the Salara. The following are the best preserved fragments of this celebrated rampart, raised more than five centuries before Christ, for the purpose of protecting the city against its rivals, the Sabines, the Etruscans, and the Latins. 1. At the N.W. corner of the courtyard in front of the Palazzo Caffarelli, on the edge of the Tarpeian Rock (a spot well known from Hawthorne's 'Transformations'). 2. Under the stables in front of the same palace. 3. On the l. side of the new ascent to the Capitol from the Piazza dell Araceli, where an inscription records the discovery of the walls in December 1872. 4. Between Nos. 81 c. and 81 e. in the Via di Marforio, but now entirely concealed by modern houses (See Bull. dell Inst., 1870, p. 113). 5. In the Colonna Gardens, under the remains of the Temple of the Sun (See Ann. dell Inst. 1852, p. 324). 6. Opposite Bernini's stables in the Piazza del Quirinale, pulled down, in 1866, during the construction of the new ascent to the Pope's palace. 7. In the gardens of the Quirinal, above the Piazza del Lavatore, and parallel to the Via de' Giardini, discovered, in 1874, in laying the foundations of the royal stables. 8. About half-way up the Salita delle Quattro Fontane. The site of the discovery is marked by a modern inscription, between Nos. 27 and 28, and the walls are visible in a pit under the sidewalk. 9. In the gardens of the Convent of S. Susanna, as described by Bartoli (ap. Fea. Misc., I. 250). 10. In the Vigna Barberini, or Spithöver, where the kingly walls are almost entirely concealed by the substructions of the gardens of Sallust. At this point begins the celebrated Agger, a huge embankment about 120 ft. wide and 25 high, faced on its outer side by a massive wall, about 10½ ft. thick, and strengthened by buttresses. The lower courses of the substruction are of gigantic blocks of peperino, held together by strong clamps of iron. The upper courses consist of smaller blocks of pumician tufa, and probably belong to the additions made by Tarquinius Superbus. The Agger itself, or earth-

work, is composed of a mass of volcanic tufa, and pozzolana, dug out on the spot in making the fosse, the width of which was 100 ft. at the foot of the wall. Remains of the rampart are visible, or have been discovered (11) in the grounds of the Certosan Convent (S. Maria degli Angeli), in laying the foundations of the new Treasury. 12. In lowering the Via del Macciao, near its junction with the Via de Porta, S. Lorenzo. 13. Round the rly. stat., under the Monte della Guistizia. 14-18. In the new roads of the Esquiline quarter called *Viale Principessa Margherita*, *Via Pr. Umberto*, *Via Pr. Amadeo*, *Via Napoleone Terzo*. 19. In lowering the Via di S. Eusebio, near the Arch of Gallienus, which marks the site of the Porta Esquilina, and, consequently, the southern end of the Agger. The remains of the walls, connecting the Agger with the l. bank of the river, appear (20) near the Convento dei Liguorini, beyond the Arch of Gallienus (21) in the new triangular square on the Via Merulana, where the odeum of the gardens of Mæcenas has been brought to light (see 'Bull. della Comm. Arch. Mun.,' II., p. 3). 22. Under the house, near the ch. of SS. Pietro e Marcellino, called Osteria del Giardino. 23. Under the east wall of the ch. of SS. Quattro Incoronati on the Cœlian, a place called in former times, 'Ad Caput Africæ.' 24. Under the substructions of the Villa Mattei or Von Hoffman. 25. In the lower grounds of the Convent of S. Gregory, and under the modern Via di Porta S. Sebastiano. 26. In front of the ch. of S. Balbina, one of the best preserved remains, about 30 ft. high. 27. In the Vigna Cardoni, near the ch. of S. Saba (See 'Bull. dell. Instit.,' 1859, pp. 17, 164). 28. At the junction of the Via di S. Saba and Via di Porta S. Paolo, where a large house is supported by the nucleus of the wall, the stone coating having been removed under Nicholas V. 29. On the Vigna Torlonia, or Del Collegio Romano, on the S. side of the Aventine, not far from the ch. of Sta. Prisca (opposite to which is the gate leading to them), composed of large quadrilateral blocks of tufa

quarried near the spot; these blocks are laid alternately long and cross ways, as in Etruscan constructions; the portion laid open is 15 yards high, and supports a fine arch in the Etruscan character. 30. Above the so-called Arco di S. Lazzaro, on the Via di Porta S. Paolo. The last fragment (31) was discovered, in 1856, on the declivity of the Aventine overlooking the Tiber, in the gardens below the ch. of S. Sabina. A very conscientious paper on the subject of the early fortifications of Rome, is the monography published by R. A. Lanciani, 'Sulle mura e porte di Servio,' inserted in the *Annali dell' Istituto*, 1871.

House and Gardens of Sallust.—These extensive gardens, laid out by the celebrated historian, and subsequently a favourite retreat of Nero, Nerva, Aurelian, and other emperors, extended over the Vigna Barberini, now Spithöver, and the Rignano and Ludovisi villas, as far as the walls of Rome. The form of the valley dividing the Pincian Hill from the Quirinal strongly resembles that of a Circus, and has given rise to the conjecture of a Circus of Sallust, which never existed, except in the fancy of the antiquaries. But the ruins in Spithöver's vineyards, attributed to the Temple of Venus Erycima, are highly interesting, and in a good state of preservation.

Portico of Octavia, erected by Augustus on the site of that raised by Quintus Metellus, and near the theatre of Marcellus, as a place to which the spectators might retire for shelter in case of rain. Of all the edifices of ancient Rome, the architectural disposition of none is better established, a considerable portion of the plan of it and of the temples within its area being preserved on the general one of the ancient city (the *Pianta Capitolina*) preserved in the Capitoline Museum. It formed a parallelogram, surrounded by a double arcade, supported by 270 columns, enclosing an open space, in the centre of which stood the temples of Jupiter and Juno, erected by the Greek architects Batracus and

Saurus. The ruins which now remain are situated in the Pescheria, the modern fish-market, one of the filthiest quarters in Rome, and formed the entrance to the portico. This vestibule had 2 fronts, each adorned with 4 fluted columns and 2 pilasters of white marble of the Corinthian order, supporting an entablature and pediment. The roof of the portico was destroyed by fire in the reign of Titus, and was restored by Septimius Severus and Caracalla. The 2 columns and pilasters in the front, the 2 pillars and 1 pilaster in the inner row, with those in the vestibule of the ch. of St. Angelo, towards the portico, are sufficient to show the magnificence of the original building: the style of the existing ruin is grand and simple, and the proportions and details are in every respect worthy of the Augustan age. On the architrave is an inscription recording the restorations by Septimius Severus and Caracalla. The portico is celebrated by ancient writers for its Greek and Latin libraries, which stood behind the temples, and its valuable collections of statuary and painting, among which were the Cupid of Praxiteles, a Venus by Phidias, an Æsculapius and a Diana by Praxiteles, &c. Most of these doubtless perished in the fire; but the group of Mars and Cupid, in the Villa Ludovisi, is said to have been discovered within the precincts of the portico. Santo Bartoli tells us that the Venus de' Medici was also found here, in opposition to those writers who state that it was discovered among the ruins of Hadrian's villa near Tivoli. In a house of the neighbouring street are 3 columns and a portion of the Cella of the Temple of Jupiter, which stood, as we have seen, in the area of the portico. And in the dirty alley on the l. of the ruins in the Pescheria, are 2 Corinthian columns built into a wall, which formed a part of the portico itself.

Prætorian Camp, built by Sejanus, the minister of Tiberius, outside the walls of Servius Tullius. It is now partly occupied by barracks for the garrison, and used as a military parade or Campo

di Marte. It is situated at a short distance behind the Baths of Diocletian, and is being converted into a new quarter by building speculators. The camp was dismantled by Constantine, and 3 sides of the enclosure were included by Aurelian in his new wall. To this circumstance we are indebted for the preservation of the exact form of this celebrated camp, memorable as the scene of the principal revolutions which occurred during the first 3 centuries of the Christian era. Considerable remains of the corridors are still visible, retaining in some places their stucco and even their paintings. Several inscriptions have been found from time to time, confirming the history of the locality. There were four gates leading into the principal one towards the city, that on the N. side is the best preserved, although the space between the angular towers on each side of it was walled up by Aurelian. The circuit of the 3 sides, which now forms a quadrangular projection in the city walls, is 5400 feet. A part of the southern side has been roughly rebuilt with large and irregular stones, probably the work of Belisarius. There is a coin of Claudius, on which the camp is represented. The fourth side of the camp facing the Servian walls and the rly. station, has been lately discovered between the Via S. Martino and the Via Malghera, and consists, like the others, of a double row of cells of brickwork coated with stucco.

Reservoir or Nymphæum, called the Trophies of Marius, a picturesque ruin near the centre of the new Piazza Vittorio Emanuele, so called from the trophies now on the balustrade in front of the Capitol which were found here. There is no longer any doubt that the name of Marius has been erroneously applied both to the trophies themselves and to this ruin. Winckelmann regards the style of the sculpture of these trophies as indicating the age of Domitian; but more recent writers have referred them and the building on which they stood to an age as late as Alexander Severus. Excavations

made a few years back by the French Academy fully confirmed the opinion of Piranesi, that this ruin was a reservoir for the distribution of water, and a fountain; and precisely the Nymphæum Alexandri, mentioned in the catalogues, and represented on coins of that emperor. It seems, according to the latest measurements, that the nymphæum was supplied by the aqua Julia, conveyed from the Porta S. Lorenzo by an aqueduct, of which 6 arches are still standing in the Piazza *Guglielmo Pepe*, 3 more in the *Via Ricasoli*, and the base of many of the piers in the Piazza Vittorio Emanuele. Fabretti considered that it must have have served likewise as one of the reservoirs of the Claudian aqueduct, whose waters were brought to it from the Porta Maggiore. Nibby refers the building to the times of Septimius Severus, who restored the aqueducts, but agrees with the other authorities in considering it a reservoir. From the works of art which have been found in the vicinity, the monument appears to have been richly decorated.

Fountain of Egeria, placed by the more ancient Roman antiquaries, in opposition to all classical authority, in the valley of the Almo, now called the Valle Caffarella, about 2 miles from the Porta di San Sebastiano, and at the foot of the height on which rises the so-called Temple of Bacchus, midway between the modern high road to Naples and the Via Appia. It is a nymphæum, a vaulted chamber with niches, hollowed out of a steep bank, and built chiefly of reticulated brickwork, which appears from its construction not to be older than the reign of Hadrian. It has 3 niches on each of the sides, and a larger one at the extremity, with a recumbent male statue much mutilated. The interest of the spot was derived from the tradition that it represents the sacred fountain where Numa held his nightly consultations with the nymph, and which he dedicated to the Muses in order that they might there hold counsel with Egeria. The authority

for this tradition is the following passage from Livy (lib. i. 21):—

“Lucus erat quem medium ex opaco specu fons perenni rigabat aqua: quo quia se persape Numa sine arbitris, velut ad congressum deæ, inferebat, Camenis eum lucum sacrauit; quod earum ibi consilia cum conjuge sua Egeria essent.”

The older antiquaries implicitly believed the tradition, and a few years since the Romans still repaired to the grotto on the first Sunday in May to drink the water, which they considered to possess medicinal virtues, being impregnated with carbonic acid gas, like many issuing from the volcanic strata. For nearly 3 centuries the name prevailed almost without contradiction; but since the recent excavations it has been generally admitted that, even if the valley of the Almo had been the Egerian valley described by Juvenal, the grotto is merely one of several similar cells that formerly existed in it, and that it had been converted either into a nymphæum or a bath, by the wealthy consul Herodes Atticus, to whom the surrounding grounds called the Pagum Triopæum belonged. The discovery of small reservoirs around the spot, the remains of conduits still traceable in walls of the chamber, of passages for collecting the water from the springs in the hill behind, and the copious supply which continually flows through the building, give great weight to this opinion. Perhaps the best explanation of the poetical legend is that expressed so beautifully by Lord Byron:—

“Egeria! sweet creation of some heart
Which found no mortal resting-place so fair
As thine ideal breast: what’er thou art
Or wert,—a young Aurora of the air,
The nympholepsy of some fond despair;
Or, it might be, a beauty of the earth,
Who found a more than common votary there,
Too much adoring; whatsoe’er thy birth,
Thou wert a beautiful thought, and softly bodied forth.”

“The mosses of thy fountain still are sprinkled
With thine Elysian water-drops; the face
Of thy cave-guarded spring with years un-
wrinkled,
Reflects the meek-eyed genius of the place,
Whose green, wild margin now no more erase
Art’s works; nor must the delicate waters sleep,
Prison’d in marble, bubbling from the base
Of the cleft statue, with a gentle leap
The rill runs o’er, and round fern, flowers, and
ivy creep,

“Fantastically tangled: the green hills [grass
Are clothed with early blossoms, through the
The quick-eyed lizard rustles, and the bills
Of summer-birds sing welcome as ye pass;
Flowers fresh in hue, and many in their class
Implore the pausing step, and with their dyes
Dance in the soft breeze in a fairy mass;
The sweetness of the violet’s deep blue eyes,
Kiss’d by the breath of heaven, seems colour’d by
its skies.”

From the fragments of various kinds which have been found among the ruins, it appears that the grotto was paved with green porphyry, and the walls covered with slabs of marble. The ruin is now clothed with evergreens, the *Adiantum capillus* waves over the fountain, and long tufts of creeping plants hang over its roof. The quiet seclusion of the spot is well calculated to make the traveller desire to believe in the truth of the tradition.

The real position of the Egerian valley was immediately outside the ancient Porta Capena, and within the present city walls, on the l. of the modern municipal nursery-grounds, and the ch. of S. Sisto, which stands nearly upon the site of the grove of the Camænæ, alluded to by Livy, and by Juvenal in the well-known verses of the 3rd Satire (see p. 390). In the lower grounds of the Villa Mattei, near the point where the Marrana crosses the Via di Porta S. Sebastiano, a powerful spring rushes out of a cave, over which, a few centuries ago, a charming casino was built. This source is now recognised to be the *Fons Perennis Aquæ* of Livy.

§ 19. OBELISKS.

There are no monuments of Rome of such undoubted antiquity as the stupendous obelisks which the emperors brought from Egypt as memorials of their triumphs, and which the popes have so judiciously applied to the decoration of the modern city. Sixtus V. has the honour of having first employed them for the latter purpose. The obelisk of the Vatican was the first raised, and Fontana was considered by the engineers of the 16th century to have accomplished a task not far short of a miracle when he successfully placed it on its pedestal.

The following is a list of the obelisks in the order of their erection on their present sites.

Obelisk of the Vatican, erected by Sixtus V. in 1586. This obelisk is one solid mass of red granite without hieroglyphics. It originally stood in the circus of Nero, and is therefore now not far from its original situation, which is marked by an inscription near the sacristy inserted in the pavement of the road. It was brought from Heliopolis to Rome in the reign of Caligula. The account of its voyage is given by Pliny, who says that the ship which carried it was nearly as long as the left side of the port of Ostia. Suetonius confirms the immense magnitude of this ship, by telling us that it was sunk by Claudius to form the foundation of the breakwater he constructed at the mouth of his new harbour, near the mouth of the Tiber and the modern Porto. The obelisk previous to its removal stood nearly on the site now covered by the sacristy of St. Peter's. It is the only one in Rome which was found in the place it was originally intended for, which may account for its being still entire. As stated above, it was placed on the present pedestal in 1586 by the celebrated architect Domenico Fontana, who has left a highly interesting account of the operation. No less than 500 plans had been submitted to the pope by different engineers and architects, but the result fully justified his choice. 600 men, 140 horses, and 46 cranes were employed in the removal. Fontana calculated the weight of the mass at 963,537 Roman pounds; the expense of the operation was 37,975 scudi; the value of the machinery and materials, amounting to half this sum, was presented to Fontana by the pope as a reward for his successful services. The operation is described at length by the writers of the time, and a fresco representation of it is painted on one of the walls in the Vatican library. Many curious facts connected with the process are mentioned:—the ceremony was preceded by the celebration of high mass in St. Peter's; the pope pro-

nounced a solemn benediction on Fontana and the workmen; and it was ordered that no one should speak during the operation, on pain of death. It is stated, however, that the process would have failed from the tension of the ropes, if a man named Bresca had not infringed the order by calling upon the workmen to wet the ropes. The common story of travellers attributes this suggestion to an English sailor, but there is not the slightest ground for the statement. The Bresca family, indeed, still possess the privilege of supplying St. Peter's with palm-leaves (which are brought from the vicinity of Bordighera, in Liguria, whence the Brescas originally came) on Palm Sunday, which Sixtus V. granted them as an acknowledgment of the service of their ancestor on this occasion. The height of the shaft, exclusive of all the ornaments, is 82 ft. 6 in.; the height of the whole from the ground to the top of the bronze cross is 132 ft. 2 in.; its weight 360 tons; the breadth of the base is 8 ft. 10 in. The cross at the top was renewed in 1740, when some relics of our Saviour were deposited in a perforation made to receive them. The following is the dedication by Caligula to Augustus and Tiberius, which is still visible on 2 sides of the lower part of the shaft:—DIVO. CAES. DIVI . IVLII . F. AVGVSTO —. TI. CAESARI DIVI . AVG. F. — AVGVSTO SACRVM.

Obelisk of S. Maria Maggiore, erected also in 1587 by Fontana, and during the pontificate of Sixtus V. It is of red granite, broken into three or four pieces, and is without hieroglyphics. It was one of a pair which originally flanked the entrance to the mausoleum of Augustus. They are supposed to have been brought from Egypt by Claudius, A.D. 57. The present one was disinterred by Sixtus V.; the other was placed on the Monte Cavallo by Pius VI. The height of this obelisk, without the ornaments and base, is 48 ft. 5 in.

Obelisk of the Lateran, the largest obelisk now known, erected also by Fon-

tana, in the pontificate of Sixtus V., in 1588. It is of red granite and covered with hieroglyphics. It was brought from Heliopolis to Alexandria by Constantine the Great, and was removed to Rome by his son Constantius, who placed it on the spina of the Circus Maximus. It was conveyed from Alexandria to the mouth of the Tiber in a vessel of 300 oars, and was landed 3 m. below Rome, A.D. 357. According to Champollion's interpretation of the hieroglyphics upon it, it commemorates Thothmes IV. of the 18th dynasty, the Mæris of the Greeks. When it was discovered it was lying in the Circus Maximus, broken into 3 pieces. In order to adapt these fragments, it was necessary to cut off a portion of the lower part; notwithstanding this, it is still the loftiest obelisk in Rome. The height of the shaft, without the ornaments and base, is 105 ft. 7 in.; the whole height from the ground to the cross is 141 ft. The sides are of unequal breadth at the base: two measure 9 ft. 8½ in., the other two only 9 ft.; one of these sides is slightly convex. The weight of the shaft has been estimated at 455 tons.

Obelisk of the Piazza del Popolo, erected by Fontana in 1589, during the pontificate of Sixtus V. It is of red granite, broken into 3 pieces, and is covered with hieroglyphics. This is one of the most interesting obelisks which have been preserved. It stood before the Temple of the Sun at Heliopolis, where, according to Champollion, it was erected by one of the two brothers Maudouci and Susirei, who reigned before Rhamses II.: whilst Lepsius attributes it to Meneptha, only 1500 years before our era, and Ungarelli to Rhamses III. (Sesostris). It was removed to Rome by Augustus after the conquest of Egypt, and placed in the Circus Maximus (B.C. 23). It had fallen from its pedestal in the time of Valentinian, and remained buried until 1587, when Sixtus V. removed it to its present site. The height of the shaft, without base or ornaments, is 78½ feet; the entire height from the ground to the top of the cross is

about 112 feet. On the sides facing the Porta del Popolo and the Corso is the following inscription, showing that Augustus renewed the dedication to the Sun:—IMP. CAES. DIVI . F. — AVGVS TVS — PONTIFEX . MAXIMVS — IMP. XII. COS . XI. TRIB . POT . XIV. — AEGVPTO . IN . POTES-TEM . — POPVLI . ROMANI . REDACTA . — SOLI . DONVM . DEDIT.

Obelisk of the Piazza Navona, erected in 1651 by Bernini, in the centre of his great fountain, during the pontificate of Innocent X. It was formerly called the Pamphilian Obelisk, in honour of the pope's family name. It is of red granite, covered with hieroglyphics, and is broken into 5 pieces. It was found in the Circus of Romulus, near the Via Appia, and from the style of the hieroglyphics is now supposed to be a Roman work of the time of Domitian. It formed the subject of a long and elaborate dissertation by Father Kircher, who endeavoured to show that it was one of the obelisks of Heliopolis, but this conjecture has been exploded by modern researches. In its present position it stands on an artificial rock-work about 40 ft. high. The height of the shaft itself is 51 ft.

Obelisk of the Piazza della Minerva, erected in 1667 by Bernini, in the pontificate of Alexander VII. It is a small obelisk of Egyptian granite with hieroglyphics indicating that it dates from the reign of Hophres, a king of the 26th dynasty; it is supposed to have been one of a pair which stood in front of the temple of Isis and Serapis in the Campus Martius, whose site is now occupied by the gardens of the Dominican convent of the Minerva. Both these obelisks were found here in 1665; one was erected in front of the Pantheon; the other, the one now before us, was placed by Bernini in the worst taste on the back of a marble elephant, the work of Ercole Ferrata. Its height without the base is about 17 ft.

Obelisk of the Pantheon, erected in 1711 by Clement XI. It is a small obelisk of Egyptian granite, with hieroglyphics

of the time of Psammeticus II., the fellow of the preceding one. It stands in the midst of the fountain of the Piazza, to which it was removed by Clement XI. Its height without the base is about 17 feet.

Obelisk of the Monte Cavallo, erected in 1786, according to the inscription, in the 12th year of Pius VI.'s pontificate, by Antinori. It is of red granite, without hieroglyphics, and is broken into 2 or 3 pieces. It formerly stood in front of the mausoleum of Augustus, being the fellow of that in front of S. Maria Maggiore, and was consequently brought from Egypt by Claudius, A.D. 57. The height of the shaft, without the base, is 45 feet. At the sides of this obelisk stand the *Colossal Equestrian Group* which have been called Castor and Pollux by recent antiquaries. They are undoubtedly of Grecian workmanship, and, if we could believe the Latin inscription on the pedestals, they are the work of Phidias and Praxiteles. But as they were found in the Baths of Constantine, there is good reason to doubt the truth of the inscriptions; the statues are evidently centuries older than the age of Constantine, and no inscriptions of his time can be worth much as authority. Canova entertained no doubt of their Greek origin, and admired their fine anatomy and action.

Obelisk of the Trinità dei Monti, erected also by Antinori in 1789, during the pontificate of Pius VI., an obelisk of red granite, with hieroglyphics. It formerly stood in the gardens of Sallust. The height of the shaft, without the base and ornaments, is about 48 feet.

Obelisk of Monte Citorio, also erected in 1792 by Antinori, an obelisk of red granite, covered with hieroglyphics, and broken into 5 pieces. This is one of the most celebrated of these monuments: it has been illustrated with great learning, and has been admired for the remarkable beauty of the hieroglyphics which remain. According to Lepsius' interpretation of these hieroglyphics, it was erected

in honour of Psammeticus I., of the 26th dynasty, $6\frac{1}{2}$ centuries before Christ. It was brought to Rome by Augustus, from Heliopolis, and placed in the Campus Martius, where, as we learn from the well-known description of Pliny, it was used in the construction of a celebrated gnomon or sun-dial. It was first discovered, underground in the Piazza dell' Impresa, in the time of Julius II., but was not removed until that of Pius VI.; the pedestal, with the inscription, is situated beneath one of the chapels on the W. side of the ch. of S. Lorenzo in Lucina. The fragments of the Aurelian column, which was found near where this obelisk now stands, were employed to repair it, and to form the pedestal. The height of the shaft without the base and ornaments is 72 feet; the height of the whole, from the ground to the top of the bronze globe, is $134\frac{1}{2}$ feet.

Obelisk of Monte Pincio, in the centre of the public gardens on the Pincian Hill, erected there, in 1822, by Pius VII., a small granite obelisk, with hieroglyphics, found near the ch. of Santa Croce in Gerusalemme, on the site of the Circus Varianus. According to Champollion's interpretation of the hieroglyphics, it was erected in honour of Antinous, in the name of Hadrian and Sabina. The height of the shaft without the base is 30 feet.

There is a small obelisk in the grounds of the Villa Mattei, on the Cælian, found near the Capitol. It is partly ancient, and was found, with that in the Piazza della Minerva, on the site of the temple of Isis. It bears an hieroglyphical inscription of the time of Psammeticus II. It was lengthened with another block of granite; and between the two stones were crushed the hands of the mason who superintended the work, and who had them caught by the sudden sliding down of the upper piece.

§ 20. BUILDINGS OF THE MIDDLE AGES.

House of Cola di Rienzo, called by the people that of Pilate, and formerly

described as the Torre di Manzone, a remarkable brick building of 2 stories, at the end of the Vicolo della Fontanella, near the Temple of Fortuna Virilis, and the E. side of the Ponte Rotto. This strange and incongruous structure is covered with fragments of columns and ancient ornaments of various periods, capriciously thrown together, without any regard to the principles of taste or architectural uniformity. On the side fronting the V. della Fontanella is an arch, supposed to have been once a doorway, over which is a long inscription, which has given rise to more than the usual amount of antiquarian controversy. It is in the worst style of the old rhyming verse, of which the last 5 lines may be quoted as an example:—

“ *Primus de primis magnus Nicolaus ab imis,
Erexit patrum decus ob renovare suorum,
Stat Patris Crescens matrisque Theodora
nomen,
Hoc culmen clarum caro de pignore gessit,
Davidi tribuit qui Pater exhibuit.*”

At the upper part of this inscription are numerous initial letters; the Padre Gabrini has endeavoured to show that they represent the titles of Cola di Rienzo, the last of the Roman tribunes: the following explanation of a part of them may be received as a specimen of the whole:—*N. T. S. C. L. P. T. F. G. R. S. NIC. D. D. T. D. D. F. S. Nicolaus, Tribunus, Severus, Clemens, Laurenti (Liberator?), P. (Patriæ?), Teuthonici, Filius, Gabrinus, Romæ, Servator, Nicolaus, dedit, domum, totam, Davidi, Dilecto, Filio, suo.* This conjecture assumes that the long Latin inscription refers also to Cola and to the bequest of the house to his son David. Whatever may be thought of the ingenuity or imagination of the antiquary, it is certain that this pompous phraseology corresponds with the titles assumed by Cola di Rienzo in his official acts. In that extraordinary document, dated from the Piazza of the Lateran, Aug. 1, 1347, citing the emperors and electors to appear before him, which will be found quoted by Zeferino Re, in his curious work ‘*La Vita di Cola di Rienzo*,’ published at Forlì in 1828, the Tribune styles himself, “*Nicola*

severo e clemente, liberatore di Roma, zelatore dell’ Italia, amatore del mondo intero, Tribuno augusto.” On the architrave of one of the windows is the following inscription, ascribed by the antiquaries to Petrarch:—*ADSV . ROMANIS . GRANDIS . HONOR . POPVLIS.* It can hardly be expected that the true meaning of these inscriptions can ever be much more than mere matter of conjecture; and it would be an unprofitable task to pursue the subject further. It will be sufficient to state that recent writers consider the architecture to belong to the 11th century, and gather from the inscriptions that Nicholas, son of Crescentius and Theodora, fortified the house and gave it to David his son; that this Crescentius was the son of the celebrated patrician who roused the people against the Emperor Otho III.; and that the building may have been inhabited by Cola di Rienzo 3 centuries later (1347). Others suppose that it was destroyed in 1313 by Arlotto degli Stefaneschi, and rebuilt by the Roman tribune in its present form. The popular tradition is in favour of this opinion, and there is no doubt that the interest of the building is entirely derived from its presumed connection with the “*Spirto gentil*” of Petrarch, to whom the author of ‘*Childe Harold*,’ has given additional immortality:—

“ Then turn we to her latest tribune’s name,
From her ten thousand tyrants turn to thee,
Redeemer of dark centuries of shame—
The friend of Petrarch—hope of Italy—
Rienzi! last of Romans! While the tree
Of Freedom’s wither’d trunk puts forth a leaf,
Even for thy tomb a garland let it be—
The forum’s champion, and the people’s chief—
Her new-born Numa thou—with reign, alas!
too brief.”

The style of the edifice and its decorations marks a period when art was at its lowest ebb; and the strange collection of ornaments and fragments of antiquity cannot be regarded as an illustration of the taste and character of the times of, or contemporaneous with, “the last of the Roman Tribunes.”

Tor de’ Conti, a huge brick tower on the

W. declivity of the Quirinal, in the street of the same name and near the Piazza delle Carette, erected by Nicholas I. in 858, and rebuilt in 1216 by Innocent III., both popes being of the Conti family, from whom it derives its name. Originally of stone, and based upon square tufa blocks used in some building of the kingly period, but subsequently cased with brick and strengthened with buttresses, this tower was of great altitude, and is referred to by Petrarch, in one of his letters, as "*Turris illa toto orbe unica quæ comitum dicebatur.*" It formed, like the other towers of the same kind, a place of safety and defence during the troubled times of the middle ages. It was injured by the earthquake of 1348, and was partly pulled down by Urban VIII. The view from the summit will well repay the fatigue of the ascent. This tower, or what now remains of it, is supposed to stand upon, or very near the site of the temple of Tellus or of the Earth, which was situated near the house of Spurius Cassius, the Consul, who in B.C. 485 was hurled from the Tarpeian rock, and in later times of Pompey.

Torre delle Milizie, on the Quirinal, at the head of the Via Magnanapoli, and within the grounds of the convent of Sta. Caterina da Siena. This large brick tower has been called by the ciceroni the Tower of Nero, and pointed out to unsuspecting travellers as the place from which Nero beheld the fire of Rome. We know from Tacitus that the emperor witnessed the destruction of the city from the Esquiline, and the masonry of this building shows that it is of mediæval period. Its construction is generally attributed to Pandolfo della Suburra, senator of Rome, in 1210, although some writers suppose that it dates from the reign of Boniface VIII., nearly a century later (1303), and to stand on a site occupied by the barracks in which the troops of Trajan were quartered.

There are two well-preserved specimens of mediæval towers, although smaller, in the same neighbourhood, on the W. declivity of the Quirinal; one,

the *Torre del Grillo*, at the corner of the Via del Grillo, behind the Forum of Augustus; and the second in the Via delle 3 Cannelle, which appears to have belonged to the Colonnas from their armorial column upon it; built into one side of it are some good and ancient architectural sculptures, placed here by a certain *Gualdus Arimini*, as stated on an inscription beneath. Both these towers are square, of fine brickwork, and surmounted by a gallery or projecting parapet, the supports of which, in white marble, still remain. There are 2 similar towers, but less well preserved, behind the ch. of S. Martino Monti (p. 199), in the valley between the Esquiline and Viminal hills, and several mutilated ones in the Trastevere; that at the N. extremity of the Ponte Sisto bears the name of the Pierleone family. The one called the *Tor di Forti*, attached to a stronghold of the Counts of Anguillara, near the Piazza de San Crisogono, dates from the 13th or 14th century.

§ 21. FOUNTAINS.

La Fontana Paolina, on the Janiculum, the most abundant, and perhaps the most imposing, of all the Roman fountains. It was erected by Paul V. in 1612, from the designs of Fontana: both their names are commemorated in that of the fountain. The elevation of the fountain is an imitation of the façade of a church; it has 6 Ionic columns of red granite, taken from the Temple of Minerva, which stood in the Forum Transitorium (see p. 44). Between the columns are 5 niches, 3 large and 2 smaller. In the larger ones 3 cascades fall into an immense basin, and in the smaller niches are 2 dragons, the armorial bearings of the pope, each of which pours out a stream of water into the same basin. The water is collected from springs about the lake of Bracciano, and conveyed to Rome by the aqueduct called the *Acqua Paola*, which, after forming this noble fountain, serves to turn the chief part of the city flour-mills, situated in the streets between the Janiculum and the Tiber. The style of the fountain is not

in the best taste, but the effect of the water can hardly be surpassed. The view from this fountain, which is now reached by an excellent road leading to S. Pietro di Montorio and the Porta di S. Pancrazio, over the whole of Rome and the Campagna, is very fine.

Fontana del Tritone, the fountain in the Piazza Barberini. It is composed of 4 dolphins supporting a large open shell, upon which sits a Triton, who blows up the water from a conque shell, which he holds in his hands, to a great height. It is from the design of Bernini.

Fontana delle Tartarughe, in the Piazza of the same name, near the Palazzo Mattei, so called from the 4 tortoises which ornament it. It has 4 bronze youthful figures in very graceful attitudes supporting a tazza, from which the water flows into the basin. The design, by Giacomo della Porta, has been incorrectly attributed to Raphael by Passavant; the figures are by Taddeo Landini.

Fontana di Trevi, the largest and most celebrated of the modern fountains in Rome, was erected by Clement XII. in 1735, from the designs of Niccolò Salvi. The water is made to fall over artificial rocks; above which, in a large niche in the centre of the façade, is a colossal figure of Neptune standing in his car drawn by horses and attended by Tritons. It was scarcely to be expected that the very questionable taste of this design would escape the criticism of Forsyth: he calls it "another pompous confusion of fable and fact, gods and ediles, aqueducts and sea-monsters; but the rock-work is grand, proportioned to the stream of water, and a fit basement for such architecture as a castel d'acqua required, not for the frittered Corinthian which we find there." The Tritons, horses, &c., and other figures of the fountain, are by Pietro Bracci. The façade of the Palazzo Piombino, against which it stands, has 4 columns and 6 pilasters of travertine, of the Corinthian order; between the columns are statues of Salubrity and Abundance, sculptured

by Filippo Valle; above them are 2 bas-reliefs,—one by Andrea Bergondi, representing Marcus Agrippa, who brought the Aqua Virgo into Rome; the other by Giovanni Grossi, representing the young virgin who pointed out the springs to the soldiers of Agrippa, as mentioned in the account of that aqueduct (see p. 95). Between the pilasters are 2 rows of windows. The whole is surmounted by an attic, bearing an inscription in honour of Clement XII. Close to the fountain in the Via della Stamperia Camerale is the entrance to the *Sala Dantesca*, a large elegant hall, where public concerts, balls, and entertainments are frequently given during the winter.

Fountains of the Piazza Navona.—This piazza contains 3 fountains. Those at the extremities were erected by Gregory XIII. The Triton holding a dolphin by the tail is by Bernini; but there is nothing in any of the figures to call for particular notice. The central fountain, which supports the obelisk brought from the Circus of Romulus, was raised by Bernini in the pontificate of Innocent X. It forms a circular basin, 73 feet in diameter, with a mass of rock in the centre, to which are chained 4 river-gods, representing the Danube, the Ganges, the Nile, and the Rio della Plata. In grottoes pierced in the rock are placed a sea-horse on one side, and a lion on the other. The figures and the design of the whole fountain are almost below criticism; Forsyth calls it "a fable of Æsop done into stone." The Piazza Navona has been already mentioned as the site of the ancient Stadium. It was entirely levelled and repaved in the shape of a circus a few years ago, and being brilliantly illuminated with gas candelabras at night, is the favourite resort of the inhabitants of this quarter of the city, especially when the band plays, on summer evenings.

Fontana della Barcaccia, in the Piazza di Spagna, in the form of a boat, from which it derives its name. It was designed by Bernini, in commemora-

tion of the great flood of 1598, during which a boat was left by the retiring waters in the very place where the fountain was constructed. It has little beauty to recommend it. The Piazza di Spagna is more celebrated for the magnificent flight of steps leading to the Trinità de' Monti, begun in the reign of Innocent XIII., at the expense of a French nobleman, Geuffier, and finished in 1725, from funds bequeathed by him for that purpose.

Fontana dell' Acqua Felice, more generally called the *Fontana de' Termini*, near the Baths of Diocletian. Under the former name it has been celebrated by Tasso in some of his finest *Rime*. This fountain was designed by Domenico Fontana. It has 3 niches. In the central one is a colossal statue of Moses striking the rock, by Prospero da Brescia, who is said to have died of grief at the ridicule excited by his performance. In the side niches are figures of Aaron, by Giobattista della Porta, and of Gideon, by Flaminio Vacca.

Fountains in the Piazza dell' Popolo.—There are 6 fountains in the piazza. Four of them, ornamented with lions in the Egyptian style, are placed round the obelisk, the two others, called *di Roma* and *del Nettuno*, from the colossal groups which surmount their beautiful basins, are in the centre of the two hemicycles. They were designed by Valadier.

Fountains in the Piazza of St. Peter's.—These magnificent but simple vases are better calculated to give general pleasure than any other fountains in Rome. They were designed by Carlo Maderno. The water is thrown up to a height of about 18 feet, and falls back into a basin of Oriental granite, 15 feet in diameter; it runs over the sides of this into an octagonal basin of travertine, about 28 feet in diameter, forming a mass of spray, upon which the sun at times paints the most beautiful rainbows. The height of the jet above the pavement of the piazza is 64 feet.

Fountains of the Piazza Farnese.—Like the fountains in the Piazza of St. Peter's, these are simple jets falling into magnificent oblong granite basins, each 17 feet long, found in the Baths of Caracalla.

Fountain of the Ponte Sisto, placed opposite the Via Giulia, near the bridge from which it takes its name. This pretty fountain was constructed by Paul V., from the designs of Fontana. It is formed of 2 Ionic columns, supporting an attic. From an aperture in the large niche the water falls in a body into a basin below.

Fontana del Campidoglio, at the foot of the flight of steps leading to the Palace of the Senator on the Capitol. It was erected by Sixtus V., and is ornamented with 3 ancient statues. That in the centre is a sitting marble figure of Minerva, draped with porphyry, found at Cori. The colossal recumbent figures at the side represent the Nile and the Tiber. They were found among the ruins of the Baths of Constantine on the Quirinal, and are referred to the time of the Antonines.

Fountain of the Quirinal, erected by Pius VII., a simple but pretty jet, flowing from a noble basin of grey Oriental granite, 25 feet in diameter, found in the Forum. This Piazza has been much lowered, and a better approach effected by diminishing the declivity of the Via della Dataria, during the works for which immense substructions in rubble-work of Aurelian's Temple of the Sun, extending into the Colonna Gardens, and a portion of the Servian Wall, were discovered. Along this ascent have been placed in niches several Senatorial statues, and a huge modern inscription in honour of Pius IX., and of the ephemeral municipal authorities under whom the works were conducted.

§ 22. PIAZZAS.

The Piazza del Popolo, at the N. extremity of the city, designed by Valadier, under Pius VII., formed, before

the introduction of railways, a nobly impressive entrance into Rome. This and the other piazzas worthy of note, and all the great squares in front of the principal churches, are sufficiently described in the account of the monuments or public buildings from which they derive their names. The only one which remains to be noticed is the least attractive, though not the least celebrated, the

Piazza di Pasquino, at the angle of the Braschi Palace, near the Piazza Navona. It derives its name from the well-known torso called the *statue of Pasquin*, a mutilated fragment of an ancient one found here in the 16th centy., and considered to represent Menelaus supporting the dead body of Patroclus. Notwithstanding the injuries it has sustained, enough remains to justify the admiration it has received from artists. Baldinucci, in his *Life of Bernini*, tells us that it was considered by that sculptor the finest fragment of antiquity in Rome. It derives its modern name from a tailor called Pasquino, who kept a shop opposite, which was the rendezvous of all the gossips of the city, and from which their satirical witticisms on the manners and follies of the day obtained a ready circulation. The fame of Pasquin is perpetuated in the term *pasquinade*, and has thus become European; but Rome is the only place in which he flourishes. The statue of Marforio, which formerly stood near the Arch of Septimius Severus, was made the vehicle for replying to the attacks of Pasquin, and for many years they kept up a constant fire of wit and repartee. When Marforio was removed to the museum of the Capitol, the Pope wished to remove Pasquin also; but the Duke di Braschi, to whom it belonged, would not give his consent. Adrian VI. attempted to arrest his career by ordering the statue to be burnt and thrown into the Tiber; but one of the pope's friends, Lodovico Suessano, saved him, by suggesting that his ashes would turn into frogs, and croak more terribly than before. The modern Romans seem to regard Pasquino as part of their

social system: in the absence of a free press, he has become in some measure the organ of public opinion, and there is scarcely an event upon which he does not pronounce judgment. Some of his sayings are extremely broad for the atmosphere of Rome, but many of them are very witty, and fully maintain the character of his fellow-citizens for satirical epigrams and repartee. On the visit of the emperor Francis of Austria to Rome, the following appeared:—" *Gaudium urbis, Fletus provinciarum, Risus mundi.*" On the election of Pope Leo X., in 1503, the following satirical acrostic appeared, to mark the date MCCCCXL:—" *Multi cæci cardinales creaverunt cæcum decimum (X) Leonem.*" During a bad harvest in the time of Pius VI., when the pagnotta, or loaf of 2 bajocchi, had decreased considerably in size, the passion of the pope for the inscription which records his munificence on so many of the statues in the Vatican was satirised by the exhibition of one of these little rolls, with the inscription " *Munificentia Pii Sexti.*" The proceedings of Pius VI. were frequently treated by Pasquino with considerable severity. When the sacristy of St. Peter's was completed the following inscription was placed over the principal door:—" *Quod ad Templi Vaticani ornamentum publica vota flagitabant, Pius VI. fecit,*" &c. Pasquin's reply was as follows:—

" *Publica! mentiris; Non publica vota fuere, Sed tumidi ingenii vota fuere tui.*"

Canova exhibited his draped figure of Italy for the monument of Alfieri during the French invasion; Pasquin immediately exhibited this criticism:—

" *Canova questa volta l'ha sbagliata, Ha l'Italia vestita, ed è spogliata.*"

Soon after certain decrees of Napoleon had been put in force, the city was desolated by a severe storm, upon which Pasquin did not spare the emperor:—

" *L'Altissimo in sù, ci manda la tempesta, L'Altissimo qua giù, ci toglia quel che resta, E fra le Due Altissimi, Stiamo noi malissimi.*"

His satires frequently consist of dia-

logues, of which the following are fair examples:—

"I Francesi son' tutti ladri.
Non tutti—ma Buonaparte."

On the marriage of a young Roman, called Cesare, to a girl called Roma, Pasquin gave the following advice:—
"*Cave, Cæsar, ne tua Roma Respublica fiat!*" On the next day the man replied, "*Cæsar imperat!*" Pasquin, however, would not be outdone, and answered, "*Ergo coronabitur.*" His distich on the appointment of Holstenius and his two successors, as librarians of the Vatican, is historically interesting. Holstenius had abjured Protestantism, and was succeeded in his office by Leo Allatius, a Chian, who was in turn succeeded by a Syrian, Evode Assemani. Pasquin noticed these events in the following lines:—

"Præfuit hæreticus. Post hunc, schismaticus.
At nunc
Præest Turca. Petri bibliotheca, vale!"

Another remarkable saying is recorded in connection with the celebrated bull of Urban VIII., excommunicating all persons who took snuff in the churches of Seville. On the publication of this decree Pasquin appropriately quoted the beautiful passage in Job, "Wilt thou break a leaf driven to and fro? and wilt thou pursue the dry stubble?"
Contra folium, quod vento rapitur, ostendis potentiam tuam, et stipulam siccam persequeris?

§ 23. PROMENADES, PUBLIC WALKS, OR PASSEGGIATE.

The municipal authorities of Rome have done much of late years towards increasing and ornamenting these places of public resort, and if we take into consideration the number and the extent of the magnificent villas which surround the city, both inside and outside the walls, and which are most liberally thrown open to the public by their owners, Rome appears to be unsurpassed by any other city in the world for the beauty and variety of its promenades, except, perhaps, by London and Paris.

The most beautiful and frequented is that on the Monte Pincio, occupying all the level space between the Muro Torto and the gardens of the Villa Medici. These gardens are approached by a fine drive rising from the Piazza del Popolo, constructed in the reign of Pius VII. On this ascent has been placed as a fountain an immense urn in Egyptian granite, discovered some years ago in the Piazza di Venezia, but originally found in a vineyard beyond the Porta S. Lorenzo; it is one of the largest masses of this material in Rome, measuring more than 850 cubic feet. The other ascents are from the Piazza di Spagna, passing before the ch. of la Trinita de Monti and the Villa Medici. The gardens are handsomely laid out in flowerbeds, drives, and walks. In the centre is the obelisk, discovered in the Circus of Varianus, noticed above, and dedicated by Hadrian to Antinous. From the terraces overlooking the Piazza del Popolo we descry one of the finest prospects of Rome, with the Vatican and Janicule hills in the background. It was from here that the celebrated Girandola, or fireworks on Easter Monday and on the evening after the festival of St. Peter's, were formerly exhibited. This promenade is the most fashionable and frequented at Rome, especially during the fine afternoons of winter and spring.

A Fountain, with an hydraulic clock, supplied by the Marcian Aqueduct, a gymnastic-yard for children, and a collection of busts of the most celebrated Italians, are late additions to this lovely promenade.

The Passeggiata di S. Gregorio, near the ch. of that name and the Coliseum, is planted with mimosas, and affords an agreeable place of resort for the inhabitants of the neighbouring poorer quarters during the heat of the summer months.

Giardino del Gianicolo, a small but very pretty public garden between the ch. of S. Pietro Montorio and the Fontana Paolina, crossed by the new avenue leading to the Villa Pamphili-Doria. It commands an extensive view

over the city, the Campagna, the mountains, and the sea-coast, and it is much resorted to by the inhabitants of the Trastevere quarter.

Connected with the public walks, may be mentioned the municipal nursery grounds (*Semenzaio Comunale*), nearly opposite the *Thermæ* of Caracalla, for the purpose of raising plants to ornament the gardens and thoroughfares; seeds, plants, and cuttings of all descriptions may be bought at these grounds. They are near the ch. of S. Sisto, on the site of the gardens of the *Camenæ*, and close to the real locality of the fountain of Egeria (see Index).

§ 24. BASILICAS.

There are 5 great Basilicas, and 8 lesser ones, in Rome and its immediate vicinity. The first are called Patriarchal, in honour of the patriarchs of the Catholic Church, viz. of Rome itself, of Constantinople, Alexandria, Antioch, and Jerusalem; and are, the Vatican or St. Peter's, the Lateran or St. John's, the Liberian or Santa Maria Maggiore, the Ostian or San Paolo, and San Lorenzo, the two latter being without the walls. Of the minor basilicas, the most remarkable are the Sessorian or Santa Croce in Gerusalemme, the Appian or S. Sebastiano, the Constantinian or SS. Apostoli, the Eudoxian or S. Pietro in Vincula, &c. The five principal basilicas we shall describe first, as constituting the most important ecclesiastical edifices in the capital of Christianity; the minor ones will be included in our description of the churches properly speaking.

Many of the first churches were undoubtedly those edifices which, during the Pagan rule, had served as courts of justice, or seats of the public tribunals, and which as such bore the name of Basilicas. On the establishment of Christianity, or, more properly speaking, when its exercise was permitted in public, after the Peace of the Church under Constantine, the churches which were erected expressly for the new worship appear to have been built on the plan of these pre-existing edifices. Their design was

at once simple and grand: the form was oblong, consisting of a nave and two side aisles, which were separated by lines of columns; arches sprang from these columns, supporting the high walls which sustained the wooden roof. These walls were pierced with windows, by which the whole building was lighted. In most instances, the tribune, or *apsis*, was raised above the level of the nave, and its vault covered with mosaics. In front there was an enclosed square called the *quadriperticus*, having a colonnade round 3 of its sides; both of which dispositions may be seen in the interesting ch. of San Clemente (see p. 165). The Roman basilicas have undergone numerous additions and alterations in modern times, and many of them have lost their characteristic features; but they still retain their ancient rank as metropolitan churches. The old ch. of St. Peter's had all the peculiarities of the basilica; and for this reason the present building preserves the same title, although all that characterises the original edifice have disappeared. We shall commence our description of the churches with this most magnificent of Christian temples, which the great historian of the Decline and Fall of the Roman Empire has so truly designated as "the most glorious structure that ever has been applied to the use of Religion."

1. ST. PETER'S.—As early as A.D. 90, St. Anacletus, bishop of Rome, who had received ordination from St. Peter himself, erected an oratory on the site of the present structure, to mark the spot where the remains of the Apostle were deposited after his crucifixion, and where so many of the early Christians had suffered martyrdom. In 306 Constantine the Great founded a basilica here, which continued from that time to be the great attraction of the Christian world. The façade of this basilica may be seen in Raphael's fresco of the Incendio del Borgo; and the interior is introduced in that representing the coronation of Charlemagne, and still better on a painting in the chapel of Sta. Maria in Portico

in the subterranean ch. In the time of Nicholas V. (1450) ruin menaced it, and that pope had already begun a new and more extensive building on the plans of Leon Battista Alberti and Bernardino Rossellini, when the progress of the works was arrested by his death. Paul II. continued the design; but it was advancing very slowly at the accession of Julius II., who determined, with his well-known energy, to resume the works on a grander and more systematic plan. Vasari tells us that he was animated to the task by the design for his tomb, which Michel Angelo had just completed. He accordingly secured the assistance of Bramante, who entered upon his duties in 1503, and began by pulling down a part of the walls which had been erected by his predecessors. His design was a Greek cross, with an hexastyle portico, and an immense cupola in the centre, to be supported upon 4 colossal piers. In 1506 Julius II. laid the foundation of Bramante's building, under the pier against which the statue of S. Veronica now stands. The 4 piers, and the arches which spring from them, were the only parts completed before Bramante's death in 1514. In the previous year Julius had been succeeded by Leo X. The new pontiff appointed as his architects Giuliano di Sangallo, Giovanni da Verona, and Raphael, who has left some very interesting letters relating to his appointment. Sangallo, however, died in 1517, and Raphael was carried off prematurely in 1520. Raphael's plan, which may be seen in Serlio's work on architecture, was a Latin cross; but neither he nor his colleagues had done much more than strengthen the 4 piers, which had been found too weak before the death of Bramante. Leo X. then employed Baldassare Peruzzi, who, despairing of being able to meet the expense of Raphael's plan, changed the design from a Latin to a Greek cross. The death of Leo in 1521 checked the progress of the works, and his two immediate successors were unable to contribute in any material degree towards the execution of the design, so that Peruzzi could do little

more than erect the tribune, which was completed during the pontificate of Clement VII. The next pope, Paul III., on his accession in 1534, employed Antonio di Sangallo, who returned to the plan of a Greek cross, and altered the arrangement of the whole building, as may be seen from his model, which is preserved in the Vatican, but he died before he could carry any of them into effect.* The pope appointed Giulio Romano as his successor; but here again the same fatality occurred, and the death of that artist in the same year prevented his entering on the engagement. The work was then committed to Michel Angelo, at the time in the 72nd year of his age. The letter conferring this appointment is still preserved. The pope gave him unlimited authority to alter, or pull down, or remodel the building, precisely on his own plans. Paul III. died in 1549, and his successor, Julius III., in spite of all opposition from contemporary artists, confirmed the appointment of Michel Angelo. Several letters exist, in which the illustrious artist describes the annoyances to which he was subjected in the progress of his task; and one written to him by Vasari is well known, in which he advises him to "fly from the ungrateful Babylon, which was unable to appreciate his genius." Michel Angelo immediately returned to the design of a Greek cross, enlarged the tribune and the 2 transepts, strengthened the piers for the second time, and began the dome on a plan different from that of Bramante, declaring that he would raise the Pantheon in the air. The drum of the dome was completed when the great artist was carried off in 1563, at the age of 89. The

* The models of Sangallo's church and of Michel Angelo's cupola are preserved in an apartment on the roof of St. Peter's, over the chapel of St. Gregory. It is entered from the stairs leading to the roof of the Basilica. To visit them a special permission from the Economo, or head of the Administration of the Fabbrica di S. Pietro, now Monsignore Theodoli, is necessary, and will be granted on making a written application to that dignitary. Sangallo's design of a Greek cross would have been preceded by a heavy vestibule, flanked by two detached bell-towers or campaniles.

chief peculiarity of his dome consisted in being double, leaving a considerable space between the outer and inner walls—a plan which was fortunately adopted by his successors, who finished it on the precise plans and measurements which he had laid down. Another part of his design was to make the front a Corinthian portico like that of the Pantheon, which, combined with the ground plan in the form of a Greek cross, would have allowed the whole mass of dome to be visible from the piazza below. Three years after his death, in 1566, Pius V. appointed Vignola and Pirro Ligorio as his successors, with strict injunctions to adhere in every particular to the designs of M. Angelo. Vignola erected the 2 lateral cupolas, but neither he nor his colleague lived to complete the dome. This honour was reserved for Giacomo della Porta, who was appointed under Gregory XIII.; he brought it to a successful termination in 1590, in the pontificate of Sixtus V., who was so anxious to see it finished, that he devoted 100,000 gold crowns annually to the work, and employed 600 workmen upon it night and day. When the dome was finally completed it was calculated that 30,000 lbs. weight of iron had been used in its construction. Giacomo della Porta continued to be employed by Clement VIII., and adorned the interior of the dome with mosaics. Up to his death, in 1601, the plans of Michel Angelo had been faithfully followed so far as the works had then advanced, and the only portions remaining to be added were the façade and portico. In 1605 Paul V. was elected pope, and, being desirous of seeing the whole building completed during his reign, pulled down all that was then standing of the old basilica, and laid the foundation of the front as it now stands, in 1608. He employed Carlo Maderno, the nephew of Fontana, as his architect, who abandoned the plan of Michel Angelo, and returned to the Latin cross, as originally designed by Raphael. He also built the façade, which all critics concur in condemning as ill suited to the original design. Its great defect is that

it conceals the dome, which is so much hidden by the front, that there is no point of the piazza from which it can be combined in its full proportions with the rest of the fabric. The effect of its gigantic size is therefore lost, and the front, instead of being subservient to the dome, is made to appear so prominent that the grandest feature of the building hardly seems to belong to it. Notwithstanding this defect, it can scarcely be doubted that Maderno has been more severely criticised than he deserved. The circumstances which controlled his design seem to have been altogether forgotten, for, although the heavy balconies which intersect the columns of the façade lessen the effect and size, it is obvious that they were necessary for the papal benediction, and that any front in which they did not form an essential part would have been as great an anomaly as the balcony in our own St. Paul's, where it is not required. The judgment of Forsyth, which it has been the fashion to adopt without reflection, dwells on Maderno's works with a harshness of criticism strangely in contradiction to his praise of the nave and vestibule. The plan of the Latin cross was not a novelty, but merely a return to the designs of Raphael: a proceeding rendered necessary by the determination of the pope to include that portion of the site of the old basilica which had become sacred from its shrines, and which had been entirely excluded in the plan of Michel Angelo. The nave was finished in 1612; the façade and portico in 1614; and the ch. was dedicated by Urban VIII. on the 18th November, 1626. Under Alexander VII., Bernini began in 1667 the magnificent colonnade which surrounds the Piazza. Pius VI., in 1780, erected the sacristy from the designs of Carlo Marchionni, gilded the roof of the interior, and placed the 2 clocks on the façade. From the first foundation, therefore, in 1450, to the dedication of the basilica by Urban VIII., the building occupied a period of 176 years; and if we include in the calculation the works of Pius VI., we shall find that it required 3½ centuries to

bring the edifice to completion, and that its progress during that period extended over the reigns of no less than 43 popes. The expenses of the works were so great that both Julius II. and Leo X. resorted to the sale of indulgences for the purpose of meeting them. The excess to which this practice was carried is well known to have created that reaction which led to the Reformation. At the close of the 17th century the cost was estimated by Carlo Fontana at 46,800,498 scudi (10,000,000*l.*), exclusive of the sacristy (900,000 scudi), bell-towers, models, mosaics, &c. The space covered by the buildings of St. Peter's is said to measure 240,000 square feet; the original plan of Bramante would have covered 350,000, or about 8 English acres. The annual expenditure on repairs, superintendence, &c., is now 30,000 scudi (6300*l.*).

After this general sketch of the history of this grandest of Christian temples, we shall proceed to a more detailed description of its different parts, beginning with the

Colonnades.—It is scarcely possible to imagine anything so perfectly adapted to the front of the basilica, or so well contrived to conceal the buildings on each side of the piazza, as these noble porticoes. They were designed by Bernini, in the pontificate of Alexander VII. (1657-67), and are generally considered as his masterpiece in architecture. They are semicircular, 55 feet wide, supported by 4 rows of columns, 48 feet high, arranged so as to leave sufficient room between the inner rows for the passage of 2 carriages abreast. The number of columns in the 2 colonnades is 284, besides 64 pilasters. On the entablature stand 192 statues of saints, each 12 feet in height. The whole structure and the statues are of travertine. The area enclosed by these colonnades measures in its greatest diameter or breadth 787 English feet. The colonnades terminate in 2 *Galleries*, 360 feet long and 23 feet wide, which lead to the vestibule of St. Peter's. These galleries are not parallel to each other, converging towards the E., and forming with the front an irregular square,

which becomes broader as it approaches the façade of the basilica. This arrangement tends to diminish considerably the effect of the building when seen from the opposite extremity of the piazza; for the eye is quite unable to appreciate the great distance from the end of the colonnades to the façade, and it is only by walking up to the steps that the visitor can believe that there is a space of 296 feet from the point where the colonnades terminate to the front of the basilica. At the bottom of the flight of steps are 2 colossal statues, of St. Peter by *De Fabris*, and St. Paul by *Tadolini*, erected by Pius IX.

The *Façade* is built entirely of travertine, from the designs of Carlo Maderno. It is 379 feet long and 148½ feet high. It has 3 stories and an attic, with 8 columns and 4 pilasters of the Corinthian order. Each story has 9 windows, and is disfigured by the heavy balconies from which the pope bestows his benediction on certain festivals. The columns are 8½ feet in diameter and 92½ feet high, including the capitals. On the attic are 13 colossal statues, 18½ feet high, representing the Saviour and the Twelve Apostles. The inscription on the frieze of the entablature records its completion by Paul V. Five open entrances lead into the magnificent *Vestibule* (κκ), 468 feet long, 66 feet high, and 50 feet wide, including the 2 extremities. At each end of the vestibule is an equestrian statue; that on the rt. (κ) is Bernini's of Constantine, that on the l. (κ) of Charlemagne by Cornacchini. Over the central entrance to the vestibule, and consequently opposite the great door of the basilica, is the celebrated mosaic of the *Navicella*, representing St. Peter walking on the sea, sustained by the Saviour. It was executed by *Giotto* in 1298, assisted by his pupil Pietro Cavallini, and was placed over the E. entrance to the *quadriporticus* in front of the old basilica. On the destruction of that edifice, the mosaic changed places several times, and was at length placed in its present position. It has suffered much from restorations, and Lanzi says it "has

been so much repaired, that it has lost its original design, and seems to be executed by an altogether different artist." There are 3 entrances leading into the basilica, corresponding with these to the vestibule. The bronze doors of the central one, which are only opened on great occasions, belonged to the old basilica, and were executed in the 15th century, by Antonio Filarete, and Simone, brother of Donatello. The bas-reliefs of the compartments represent Our Saviour and the Virgin above, SS. Paul and Peter delivering the keys to Eugenius IV., and below the martyrdoms of St. Peter and St. Paul, and some events in the history of Eugenius IV., during whose pontificate they were cast, particularly the coronation of the emperor Sigismund and the council of Florence. The bas-reliefs of the frame-work are by no means in character with the other subjects; they consist of medallions of Roman emperors, satyrs, nymphs, and even mythological subjects, such as Leda and the Swan, Ganymede, the fable of the Fox and the Stork, surrounded by arabesque reliefs of fruit and flowers, &c. One of the side doors on the rt. (L), which is walled up and with a bronze cross in the centre, is called the *Porta Santa*, which is pulled down by the pope on the Christmas-eve of the jubilee, which has taken place every 25th year. The pope begins the demolition of the door by striking it 3 times with a silver hammer, and at the close of the ceremony the dates of the last 2 jubilees are placed over the entrance. The only jubilee which has taken place in the present century was that of 1825, in the pontificate of Leo XII.; those of 1800 and 1850 were not celebrated, owing to the political circumstances of those eventful years. Between the doorways opening into the ch. are 3 inscriptions of some historical interest, which stood in front of the ancient basilica: the copy of the bull of Boniface VIII. granting certain indulgences on the occasion of the institution of the jubilee in 1300; the verses composed by Charlemagne in honour of Pope Adrian I.; and the grant of certain olive-grounds by Gregory II.

to supply oil for the lamps of the church.

The *Interior*, in spite of all the criticisms of architects, is worthy of the most majestic temple of the Christian world. Whatever may be the defects in particular details, whatever faults the practised eye of the architect may detect in some of the minor ornaments, we believe that the minds of most persons who enter it for the first time are too much absorbed by the unrivalled unity of its proportions to be influenced by such professional pedantry. The one great defect is the apparent want of magnitude which generally strikes every one at first sight. The mind does not at once become conscious of its immensity, and it is only after its different parts have been examined, and perhaps only after several visits, that the gigantic scale of the building can be appreciated. There can be no doubt that the colossal size of the statues contributes to a certain degree to diminish the real magnitude of the building; the eye is so unaccustomed to figures of such proportions, that they supply a false standard by which the spectator measures the details of the edifice around, without being immediately sensible of the fact.

"But thou, of temples old, or altars new,
Standest alone—with nothing like to thee—
Worthiest of God, the holy and the true.
Since Zion's desolation, when that He
Forsook his former city, what could be,
Of earthly structures, in his honour piled,
Of a sublimer aspect? Majesty,
Power, glory, strength, and beauty—all are
aisled

In this eternal ark of worship undefiled.

"Enter: its grandeur overwhelms thee not;
And why? it is not lessen'd; but thy mind,
Expanded by the genius of the spot,
Has grown colossal, and can only find
A fit abode wherein appear enshrined
Thy hopes of immortality; and thou
Shalt one day, if found worthy, so defined,
See thy God face to face, as thou dost now
His Holy of Holies, nor be blasted by his brow."
Childe Harold.

On the central pavement of the nave are marked the respective lengths of St. Peter's and of some of the other principal churches of Christendom. St. Peter's is there stated to be 837 palms within the walls, without 862·8 (*aditis parietibus*), which, calculating the palm

at 8·795 English inches (or $8\frac{1}{2}$ nearly), will give 613 $\frac{1}{2}$ Eng. ft.; St. Paul's, London, 710 palms (520 $\frac{1}{2}$ ft.); Milan Cathedral, 606 palms (443 feet); St. Paul's, Rome, 572 palms (419 $\frac{1}{2}$ ft.); St. Sophia, Constantinople, 492 palms (360 $\frac{1}{2}$ feet). The height of the nave near the door is 152 $\frac{1}{2}$ ft., the width at this portion is 119 palms (87 $\frac{1}{2}$ ft.). The width of the side aisles is 46 palms (33 $\frac{1}{2}$ ft.). The width of the nave and side aisles, including the pilasters that separate them, is 262 palms (197 $\frac{1}{2}$ ft.). The extreme length of the transepts, from end to end, is 446 $\frac{1}{2}$ ft. The height of the baldachino, from the pavement to the top of the cross on it, is 95 $\frac{1}{2}$ ft. The circumference of the 4 great pilasters that support the dome is 253 ft. The diameter of the cupola, including the outer walls, is 195 $\frac{1}{2}$ ft.; the diameter of the interior of the cupola is 139 ft., 3 ft. less than that of the Pantheon. The height of the dome from the pavement to the base of the lantern is 405 ft.; from the pavement to the top of the cross outside, 448 ft. According to these measurements, St. Peter's exceeds our St. Paul's, in length, by 93 $\frac{1}{2}$ ft.; in height to the top of the cross, by 64 ft.; and in the diameter of the cupola, including the thickness of its walls, by 50 ft.*

The *Nave* (A A) is vaulted and ornamented with sunken coffers, richly decorated with gilding and stucco ornaments. Five massive piers, supporting 4 arches, separate the nave from the aisles: each pier is faced with 2 Corinthian pilasters in stucco,

* To render our description of St. Peter's more intelligible, we have inserted a ground-plan of the interior of the Basilica; to the place of each object worthy of notice, letters and numbers are affixed—the Roman capitals indicate the great features of the building, the numerals the chapels and altars, the smaller letters the sepulchral monuments. The same system has been adopted in the more detailed plan of the subterranean church, at p. 126, and in those of the other ecclesiastical edifices inserted in the text. In the plan of St. Peter's the outline of the crypt has been introduced, but in a lighter shade, to show its form and place relatively to the more modern church. The circular dotted lines show the position of the dome and several cupolas, by which the interior of the Basilica receives its light.

having 2 niches between them; the lower niches contain colossal statues of saints, founders of the different religious orders. Corresponding with the great arches of the nave are chapels in the side aisles, which tend to break the general effect by their interrupting lines, and reduce the aisles to the appearance of passages. With the exception of the upper portions of the pilasters, the walls and piers are generally faced with slabs of marble, richly varied with medallions and other sculptures. Many of the upper decorations are in stucco; the two recumbent Virtues over each arch are of this material. The pavement is entirely composed of marbles, originally from the designs of Giacomo della Porta and Bernini. The portion in the rt. aisle near the Porta Santa, and opposite the Capella della Pietà, recently completed, is extremely beautiful. The *Basins* for holy water, supported by cherubs, afford a striking example of the immense scale of the building. On entering the ch. the cherubs appear of the size of ordinary children, and it is only when they are approached or compared with the human figure that they are found to be in reality that of full-grown persons.

The *Dome* is the great object which commands the admiration of the stranger who visits St. Peter's for the first time. Its measurements have already been given. Nothing can surpass the magnificence of its stupendous vault, resting on the 4 colossal piers; and no language can do justice to its sublime effect. The surprise of the beholder is increased by the recollection that there is another outer cupola, and that the stairs which lead to its summit pass between the two. Each of the 4 piers that support it has 2 recesses, one above the other, looking towards the high altar (15). The lower ones (D, D¹, D², D³) contain the statues of S. Veronica holding the Sudarium, by *Francesco Mochi*; S. Helena with the Cross, by *Andrea Bolgi*; S. Longinus, the soldier who pierced the side of our Saviour, by *Bernini*; and St. Andrew, by *Fiàmmingo* (Duquesnoy). Each of these is about 16

GROUND PLAN OF ST. PETER'S.

A A. Nave.

B. Tribune.

C C. Transepts.

D D¹ D² D³. Pilasters of Great Dome.

E. Statue of St. Peter.

F. Chair of St. Peter and Altar.

G. Entrance to Sacristy

H. Entrance to Cupola.

K K. Great Vestibule.

L. La Porta Santa.

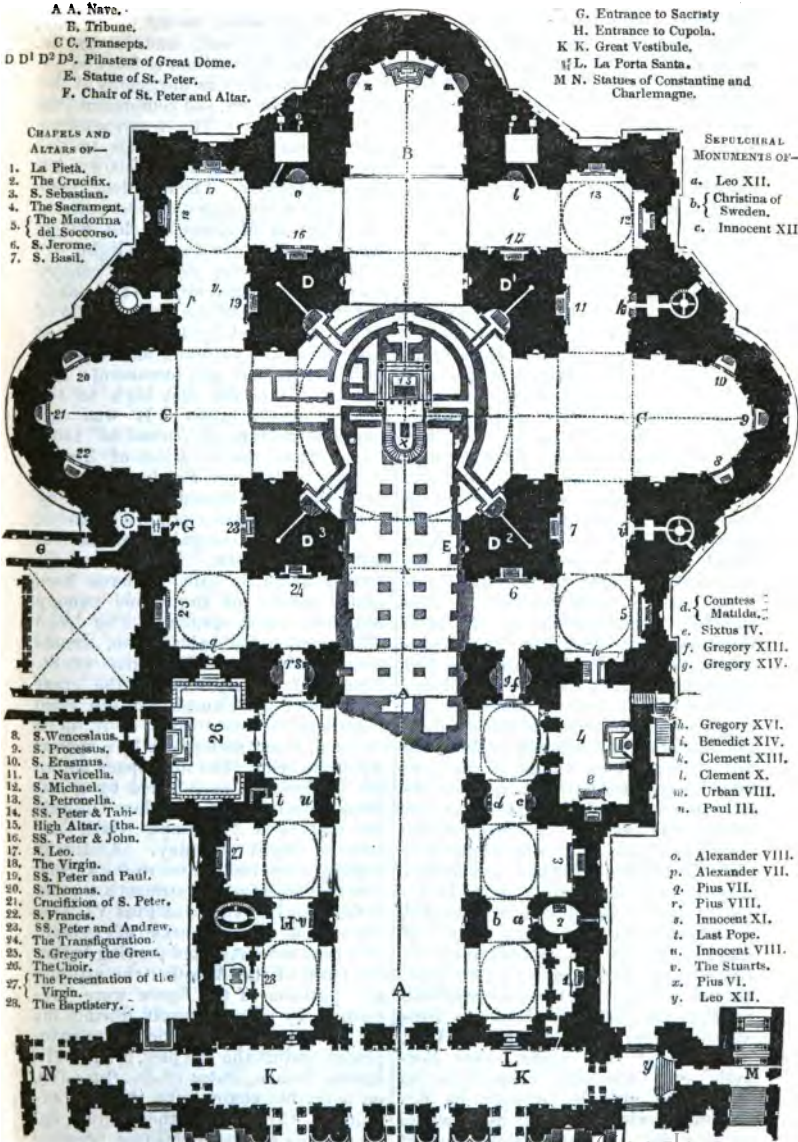
M N. Statues of Constantine and Charlemagne.

CHAPELS AND ALTARS OF—

1. La Pietà.
2. The Crucifix.
3. S. Sebastian.
4. The Sacrament.
5. The Madonna del Soccorso.
6. S. Jerome.
7. S. Basil.

SEPULCHRAL MONUMENTS OF—

- a. Leo XII.
- b. Christina of Sweden.
- c. Innocent XII.



8. S. Wenceslaus.
9. S. Processus.
10. S. Erasmus.
11. La Navicella.
12. S. Michael.
13. S. Petronella.
14. SS. Peter & Tabitha.
15. High Altar.
16. SS. Peter & John.
17. S. Leo.
18. The Virgin.
19. SS. Peter and Paul.
20. S. Thomas.
21. Crucifixion of S. Peter.
22. S. Francis.
23. SS. Peter and Andrew.
24. The Transfiguration.
25. S. Gregory the Great.
26. The Choir.
27. The Presentation of the Virgin.
28. The Baptistry.

- d. Countess Matilda.
- e. Sixtus IV.
- f. Gregory XIII.
- g. Gregory XIV.

- h. Gregory XVI.
- i. Benedict XIV.
- k. Clement XIII.
- l. Clement X.
- m. Urban VIII.
- n. Paul III.

- o. Alexander VIII.
- p. Alexander VII.
- q. Pius VII.
- r. Pius VIII.
- s. Innocent XI.
- t. Last Pope.
- u. Innocent VIII.
- v. The Stuarts.
- w. Pius VI.
- y. Leo XII.

The portion in a lighter tint represents the subterranean church; the circular dotted lines the several cupolas.

feet high. The St. Andrew is that which possesses the greatest merit as a work of art. Above them are 4 balconies, in which are preserved the relics of the respective saints. In that over the statue of S. Veronica is kept the *Sudarium*, or handkerchief, containing the impression of the Saviour's features, which is exhibited with so much ceremony to the people during the holy week. In the balcony over St. Helena is a portion of the true cross; and in that over St. Andrew the head of the saint, which was stolen in 1848, but subsequently recovered, having been hidden outside the walls between Porta di Cavalligieri and Porta S. Pancrazio, where a statue of St. Andrew has been erected by Pius IX. No one is allowed to visit these relics who has not the rank of a canon of the Church; and it is said that the sovereigns and princes who have been admitted to examine them have first received that rank as an honorary distinction. The spiral columns in the recesses of the balconies belonged to the old basilica. Above these recesses, on the spandrels of the arches, are 4 mosaic medallions, representing the *Evangelists*, with their emblems; the pen in the hand of St. Luke is 7 feet long. On the frieze, running round the circumference of the base of the dome, is the following inscription in mosaic; the letters are 6 ft. long: TV. ES. PETRVS. ET. SVPER. HANC. PETRAM. AEDIFICABO. ECCLSIAM. MEAM. ET. TIBI. DABO. CLAVES. REGNI. COELORVM. The *drum* of the cupola is formed of 32 coupled pilasters of the Corinthian order, and pierced with 16 windows. The cupola above is divided into 16 compartments, ornamented with gilded stuccoes and 4 ranges of mosaics, the lowest representing the Saviour, the Virgin, and the Apostles. On the ceiling of the lantern is a mosaic of the Almighty, by Marcello Provençal, from a painting of Cav. d'Arpino. "The cupola," says Forsyth, "is glorious, viewed in its design, its altitude, or even its decorations; viewed either as a whole or as a part, it enchants the eye, it satisfies the taste, it expands the soul.

The very air seems to eat up all that is harsh or colossal, and leaves us nothing but the sublime to feast on:—a sublime peculiar as the genius of the immortal architect, and comprehensible only on the spot. The 4 surrounding cupolas, though but satellites to the majesty of this, might have crowned 4 elegant churches. The elliptical cupolletas are mere expedients to palliate the defect of Maderno's aisles, which depend on them for a scanty light."

The *Baldacchino*, or grand canopy covering the high altar (15), stands under the centre of the dome. It is of bronze, supported by 4 spiral columns with composite capitals, and covered with the richest gilt ornaments and foliage. It is 95½ feet high to the summit of the cross. It was cast from the designs of *Bernini* in 1633, partly from the 8374 lbs. of bronze stripped from the Pantheon, partly from metal purchased at Venice by Urban VIII., whose armorial device, 3 bees, may be recognised on several parts of the work. The cost of the gilding alone is said to have been 40,000 scudi; of the whole canopy 100,000: nearly 22,000*l*. The *High Altar*, under the baldacchino, stands immediately over the relics of St. Peter. It is only used on the great festivals of the Church, and the Pope alone can celebrate mass at it, or a cardinal, when authorised by a special Apostolic brief. The sunk space before the *Confession* is surrounded by a circular balustrade of marble. On this are suspended 93 lamps, which are burning night and day. A double flight of steps leads down to the shrine. The first object which attracts attention is the kneeling statue of Pius VI. (x), one of the finest works of *Canova*. The pope is represented praying before the tomb of the Apostle: the attitude and position of the figure were prescribed by Pius himself during his captivity. On the rt. side of the nave, placed against the last pier, is the well-known bronze *Statue of St. Peter* (E), on a marble chair, with the foot extended. On entering the basilica, devotees kiss the toe of this foot, pressing their forehead against it after each

salutation. Some antiquaries state that it was cast by St. Leo from the bronze statue of Jupiter Capitolinus; other writers of more recent date assert that it is the identical statue of Jupiter himself, transformed into that of the Apostle. The rude execution of the figure conclusively proves that it is not a work of classical times; and it seems much more likely to belong to the early ages of Christianity, when sculpture, like architecture, was copied from heathen models.

The *Tribune* (B), decorated from the designs of Michel Angelo, is very rich in ornaments: at the farther end is the famous *Chair of St. Peter* in bronze (F); it encloses the one in which, according to the Church tradition, St. Peter and many of his successors officiated. The bronze covering was executed by *Bernini* in 1667. It is supported by four fathers of the Church,—St. Augustin and St. Ambrose of the Latin, St. Chrysostom and St. Athanasius of the Greek.* Between these and beneath the chair a handsome altar was dedicated with great pomp in January 1859, by Pius IX. The side walls of the Tribune have been disfigured by inserting a series of inscriptions relative to the publication here, in Dec. 1854, of the dogma of the Immaculate Conception, with the names of all the cardinals and prelates who were present on that occasion.

The *Sepulchral Monuments*, with the exception of those of recent date, are, for the most part, scarcely worthy of St. Peter's as works of art. Many of them have allegorical figures in the style of *Bernini*. The altars of the chapels are, for the most part, decorated with mosaic copies of celebrated paintings, and as a whole it is difficult to imagine a series more beautifully executed. We shall notice the

* A good photograph of this very curious monument has been lately published for the first time, and may be had at Spithöver's library. It appears to us very unlikely to belong to the period mentioned in the text; both the woodwork and the ivory ornaments being of a mediæval period, the latter resembling in style those upon the altar front in the sacristy at the Cathedral of Salerno, and which are supposed to be of Byzantine origin.

most remarkable of these, and the principal tombs, in making the circuit of the basilica. Beginning from the tribune, on the rt. of St. Peter's chair is the mausoleum of Paul III. (n), by *Guglielmo della Porta*, to whom its execution was confided, by the advice of Michel Angelo. It is the finest of the sepulchral monuments in St. Peter's. The statue of the pope is of bronze: the 2 allegorical female figures, in marble, of Prudence and Justice are said to be portraits of the pope's mother, Giovanna Caetani, and of his sister, Giulia Farnese. The Justice is said to have been so truly modelled to nature as to render drapery necessary; the present in painted lead was added by *Bernini*. This monument, which formerly stood where the statue of St. Veronica now is, cost 24,000 scudi; the statues of Peace and Abundance, at present in the Farnese Palace, formed pendants to those remaining, and were removed in 1629, when the tomb was placed where it now stands by Urban VIII. On the opposite side of the tribune is the monument of Urban VIII. (m). The bronze statue of the pope is by *Bernini*; those of Justice and Charity, in marble, by his pupils. Proceeding onwards along the S. side of the building by the l. transept, the first mosaic we meet with (16) is a copy of Mancini's St. Peter and St. John. Opposite to it is the tomb of Alexander VIII. (o) (Ottobuoni), by *Arrigo di San Martino*: it has a bronze statue of the pope, and 2 marble figures of Religion and Prudence, by *Angelo Rossi*; the bas-relief represents the canonization of 5 saints by this pope. Near it is the altar of St. Leo (17), over which is the immense bas-relief by *Algardi*, representing that pope threatening Attila with the vengeance of St. Peter and St. Paul if he should approach Rome: it is perhaps the largest bas-relief ever executed in marble. In front of it is a circular marble slab covering the remains of Leo XII., with an inscription written by himself. Further on towards the transept is the tomb of Alexander VII. (p), the last work of *Bernini*. The pope is re-

presented kneeling, surrounded by 4 allegorical figures of Justice, Prudence, Charity, and Truth: the latter, only by Bernini, was considered by Innocent XI. so naked as to necessitate the drapery which now covers it. Opposite this tomb is a finely-coloured oil painting on slate by *Francesco Vanni* (19), representing the Fall of Simon Magus; it is one of the few pictures in oil in this basilica. Entering the S. transept, at the central altar (21) is a copy in mosaic of Guido's celebrated picture of the Crucifixion of St. Peter. The mosaic of the Incredulity of St. Thomas at the adjoining altar, dedicated to him (20), is from a picture by Camuccini, and, on the opposite side, in the chapel, of St. Francis receiving the *Stigmata* (22), after the painting by Domenichino, now in the ch. of the Cappuccini. Farther on, over the altar of St. Peter and St. Andrew (23), is the mosaic of Ananias and Saphira, from Roncalli's picture in S. Maria degli Angeli; and opposite, over the door G leading to the sacristy, the last raised sepulchral monument in St. Peter's, that to Pius VIII. by *Tenerani*, a poor work, on which the Pontiff is represented in the foreground upon his knees, with a statue of the Saviour behind, in the act of giving his benediction to the Pontiff, and others of St. Peter and St. Paul on either side; two alto-relievos of Justice and Mercy are on the pediment below; this monument was raised from a legacy of Cardinal Albani, who was Secretary of State during Pius VIII.'s short pontificate. The mosaic over the altar of St. Gregory the Great (25) represents the Miracle of that saint, from A. Sacchi's picture in the Pinacotheca. Close by is the tomb of Pius VII., by *Thorwaldsen* (q), erected at a cost of 27,000 scudi, bequeathed for that purpose by his devoted minister and friend Cardinal Consalvi. The pope is represented seated upon his throne between 2 angels or genii representing History and Time, and lower down 2 larger figures of Power and Wisdom. By some the tomb is not regarded as worthy of its great sculptor, or of one of the most benevolent and virtuous pontiffs who

ever wore the papal tiara. Against the pier opposite is the altar of the Transfiguration (24), over which is the mosaic copy of Raphael's celebrated picture of that subject, the copy being somewhat larger than the original painting. From here entering the l. aisle, under the arcade is the tomb of Leo XI. (r), by *Algardi*, with a bas-relief representing the abjuration of Henry IV. of France, before the pope's legates, one of whom was Cardinal de Medicis, afterwards Leo XI. Opposite is that of Innocent XI. (s) (Odescalchi), by *Monot*, a French artist: the bas-relief represents the raising of the siege of Vienna by John Sobieski; the 2 marble figures Religion and Justice. The *Capella del Coro* or the Choir (26) near here, in which divine service is celebrated daily before the assembled canons, has 3 rows of stalls and 2 fine organs; the walls and ceiling are richly decorated with gilding and stucco ornaments, from the designs of *Giacomo della Porta*. The mosaic altarpiece of the Conception is a copy of the picture by Pietro Bianchi now in Sta. Maria degli Angeli. Under the arch leading to the neighbouring chapel is the tomb of Innocent VIII. (u), of the Cibo family: it is entirely of bronze, and is a very fine work of *Pietro* and *Antonio Pollajuolo*: on a bracket is a sitting statue of the Pope, holding a spear-head, in allusion to the gift of Bajazet II. to the pontiff of the spear which pierced the side of our Saviour. Opposite is the memorial in stucco of Gregory XVI. (t); the niche it occupies is appropriated as the temporary resting-place of the last pontiff, whose remains lie here until the death of his successor, when they are removed to the subterranean ch. or placed in a separate monument. The *Chapel of the Presentazione* (27) contains a mosaic copy of the Presentation of the Virgin in the Temple, by Francesco Romanelli. Close to this chapel are 2 monuments which will not fail to interest the English traveller. The first on the rt. hand, over the door (H) leading to the roof and the dome, is that of Maria Clementina Sobieski, wife of the Pretender James III., called here

Queen of Great Britain, France, and Ireland: she died at Rome in 1745. It consists of a porphyry sarcophagus with alabaster drapery and a Genius holding a medallion portrait of the queen in mosaic, and was designed by *Filippo Barigioni*, and executed by *Pietro Bracci*, at the expense of the "Fabbrica" of St. Peter's. Opposite to this is *Canova's Monument of the Stuarts* (v). It represents the entrance to a mausoleum guarded by genii, which, having appeared too naked to the over-fastidious authorities in the time of Leo XII., have been breeched with stucco drapery. The principal expense of this monument was defrayed from the privy purse of George IV. The following is the inscription:—

JACOBO III.

JACOBI II. MAGNÆ BRIT. REGIS FILIO,

KAROLO EDVARDO,

ET HENRICO, DECANO PATRVM CARDINALIVM,

JACOBI III. FILIIS,

REGLE STIRPIS STWARDIÆ POSTREMIS,

ANNO MDCCCXIX.

BEATI MORTUI

QUI IN DOMINO MORIUNTUR.

"Beneath that unrivalled dome," says Lord Mahon, "lie mouldering the remains of what was once a brave and gallant heart; and a stately monument from the chisel of Canova, and at the charge, as I believe, of the House of Hanover, has since arisen to the memory of JAMES THE THIRD, CHARLES THE THIRD, AND HENRY THE NINTH, KINGS OF ENGLAND,—names which an Englishman can scarcely read without a smile or a sigh! Often at the present day does the British traveller turn from the sunny crest of the Pincian, or the carnival throng of the Corso, to gaze in thoughtful silence on that mockery of human greatness, and that last record of ruined hopes! The tomb before him is of a race justly expelled; the magnificent temple that enshrines it is of a faith wisely reformed; yet who at such a moment would harshly remember the errors of either, and might not join in the prayer even of that erring Church for the departed, 'REQUIESCENT IN PACE!'" The title of King of England is only given here to the first Pretender, whilst

we shall see it applied to all three in the subterranean church, where their remains are in reality deposited. The chapel of the Baptistery (28), the last on this side of the basilica, contains the ancient vase of red porphyry which formed the cover of the tomb of the emperor Otho II., as it did more anciently that of Hadrian; it now serves as a baptismal font. The mosaic of the Baptism of Christ is a copy from Carlo Maratta; the St. Peter baptizing his gaolers in the Mamertine prisons is from Passeri; and the Baptism of the Centurion is from a picture by C. Procaccini.

In the N. side aisle beginning from the entrance door, the first chapel is called the *Capella della Pietà* (1), from the celebrated *Pietà* by *Michel Angelo*, a marble group representing the Virgin with the body of the dead Saviour on her knees. It was one of the great sculptor's first works, being executed when he was only in his 24th year, at the expense of the French ambassador, Cardinal Jean de Villiers, abbot of St. Denis. The critics of Michel Angelo's own time objected to the youthful appearance of the Virgin, and to the Son being represented older than the mother; but he justified it on the ground that it afforded an additional proof of the pure and spotless character of the Virgin. The group is not seen to advantage in its present position, and indeed seems lost: some portions of it are extremely beautiful, and it is much to be regretted that it is not better placed. Michel Angelo has inscribed his name on the girdle of the Virgin; it is said to be the only work on which he ever did so. In the well-known letter written by Francis I. to Michel Angelo in 1507, in which the king requests him to send some of his works to Paris to adorn one of the royal chapels, this *Pietà* and the statue of Christ in S. Maria sopra Minerva are particularly mentioned. The king entreats M. Angelo to sell to the bearer of his letter, who was the painter Primaticcio, some works of the same kind, "pour l'amour de moi," and de-

scribes these productions "comme de choses que l'on m'a assuré estre des plus exquisés et excellentes en votre art." On each side of the altar of the *Capella della Pietà* are 2 smaller chapels, enclosed by bronze doors: that on the l., built from the designs of Bernini, called *Del Crocifisso* (2) from containing a crucifix sculptured by Pietro Cavallini, and a mosaic by *Cristofari*, representing St. Nicholas of Bari. Here are preserved the principal relics belonging to St. Peter's, from which they are conveyed in great ceremony to the balcony over the statue of St. Helena when exposed to public view on great festivals. The other chapel, called the *Capella della Colonna Santa*, contains a column, in white marble, said to have been brought from the Temple at Jerusalem, and to be the one against which our Saviour leaned when he disputed with the doctors; it is highly ornamented with reliefs and spiral flutings, and is enclosed in a pyramidal cage of iron-work. Here also is a marble Sarcophagus, on which formerly stood the baptismal font, and bears the name of Anicius Probus, prefect of Rome in the 4th century. It has five compartments with bas-reliefs representing Christ and the apostles; and, though highly interesting as a Christian monument, is less remarkable as a work of art than the sarcophagus of Junius Bassus in the subterranean church. Returning into the aisle, is the statue of Leo XII. (a) by Fabris, raised by Gregory XVI., who caused that of Innocent XII., which stood here, to be removed; and opposite to it the monument of Christina queen of Sweden (b), who died at Rome in 1689. It was erected by Innocent XII., from the designs of *Carlo Fontana*, and is ornamented with a bas-relief by *Teudon*, a French artist, representing the queen's abjuration of Protestantism in the cathedral of Innspruck, in 1655. The mosaic in the adjoining chapel of St. Sebastian (3) is a copy of the picture of the martyrdom of the saint, by Domenichino, now in Sta. Maria degli Angeli. Under the next archway are the monuments to Innocent XII. (c), by *Filippo Valle*, in which the pope is re-

presented sitting, supported by Charity and Justice; and that of the Countess Matilda (d), by *Bernini*; she died in 1115, and was buried in the convent of St. Benedict at Mantua; Urban VIII. had her remains removed to St. Peter's in 1635; the bas-relief on the front of the sarcophagus represents Gregory VII. giving absolution to the emperor Henry IV. in the presence of the countess. The *Chapel of the Holy Sacrament* (4) contains, among other rich ornaments, a beautiful tabernacle of lapis lazuli and gilt bronze in the form of Bramante's circular temple at S. Pietro in Montorio. The altarpiece of the Trinity is a fresco by *Pietro da Cortona*, who designed the stucco bas-reliefs and mosaics of the roof and cupola. This chapel contains, before the altar of St. Maurice, the tomb of Sixtus IV. (e), in bronze, ornamented with bas-reliefs by *Antonio del Pollajuolo*, a very beautiful specimen of sepulchral sculpture. Julius II., of the same family, is also buried under this monument; the only memorial to this extraordinary pontiff, who so mainly contributed to the raising of the magnificent edifice in which his ashes now lie so neglected, being a small marble slab let into the pavement; the wish of the ambitious pope to be interred in the tomb by Michel Angelo now erected in the ch. of S. Pietro in Vincoli having never been fulfilled—an eternal stigma on his family, whom he had enriched and raised to power, and on the heads of that church whose temporal interests he had so greatly advanced. The mosaic altarpiece in this chapel is a copy of M. A. Caravaggio's Entombment in the Pinacotheca of the Vatican. Under the adjoining arch is the tomb of Gregory XIII. (f), of the Buoncompagni family, during whose pontificate took place the reform of the calendar: it is by *Camillo Rusconi*; the statue of the pope is supported by figures of Religion and Power. The bas-relief in front represents the correction of the calendar. Opposite is the tomb of Gregory XIV. (g), a simple urn in stucco with an empty undecorated niche, owing probably to his having made few cardinals during his

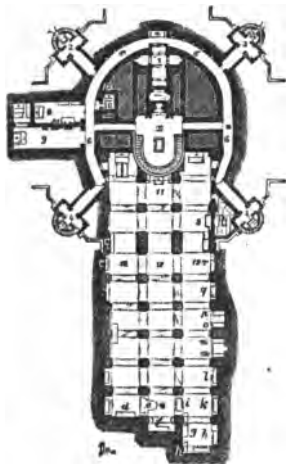
short reign, or not having laid the foundation of a princely house like that of his opposite neighbour, as was the case with his namesakes Gregory XIII. and XVI., whose families and cardinals have raised such costly memorials to them. The mosaic on the altar of St. Girolamo (6), on the great pier, is a copy of Domenichino's Communion of St. Jerome. The *Chapel of the Madonna del Soccorso* (5), erected by Gregory XIII., from the designs of Michel Angelo, was built by Giacomo della Porta. The cupola is covered with mosaics designed by Girolamo Muziani, which have been highly praised. In this chapel the remains of St. Gregory Nazianzenus are deposited. Before the altar is the slab-tomb of Gregory XV.; and on one side the gorgeous monument of Gregory XVI. (h), from the designs of Amici, erected at the expense of the cardinals he created during his long pontificate. Near it is the tomb of Benedict XIV. (i), by *Pietro Bracci*: with a statue of the pope, and 2 figures of Science and Charity. This learned pontiff was worthy of a monument by the first artist in Italy. The opposite chapel, dedicated to St. Basil (7), has a mosaic altarpiece, after Subleyra's picture of the saint celebrating mass before the Emperor Valens. In the rt. transept are some mosaics and statues: St. Wenceslaus, king of Bohemia, from Caroselli's painting (8); the Martyrdom of SS. Processus and Martinianus (9), from Valentin's; the Martyrdom of St. Erasmus (10), from Poussin's; the statues of S. Jerome, by *Pietro Bracci*; S. Cajetano, by *Carlo Monaldi*; S. Giovanni Calasanzio, by *Spinazzi*; and S. Bruno, by *Stoldt*. It is in this transept, enclosed for the purpose, that was held the great Œcumenic Council of the Vatican, convened by Pius IX. in Dec. 1869. The screens forming the enclosure, painted to imitate marble, have been retained, but the Council hall may be visited by applying at the sacristy. Under the arch beyond this the mosaic over the altar of la Navicella (11), of Our Saviour coming to the rescue of St. Peter when the vessel was sinking, is from a painting by Lan-

franco. Opposite is the magnificent Tomb of Clement XIII. (k), by *Canova*, one of the few specimens of really fine sculpture in St. Peter's. This was the work which established Canova's fame, and is still considered by many as his masterpiece; it was finished when he was 38 years of age, and after 8 years' labour. The pope, a fine expressive figure, is represented praying; on one side is the genius of Death sitting with his torch reversed, the most perfect piece of sculpture in the basilica; on the other is the figure of Religion holding the cross. The lions at the angles have received unqualified admiration; the sleeping one ranks among the finest efforts of modern sculpture. The mosaic beyond it (12) is a reproduction of the St. Michael by Guido in the Capuccini church. That of S. Petronilla (13), at the extremity of the aisle, is a copy from Guercino's picture in the Pinacotheca of the Capitol, and is considered the finest work of this class in St. Peter's. The tomb of Clement X. (Altieri) (l), near it, is by *Rossi*: the statue of the pope is by *Ercole Ferrata*. The mosaic of St. Peter resuscitating Tabitha (14), over the opposite altar, is after a painting by Costanzi.

Most of the altars in St. Peter's are flanked by elegant Corinthian columns, many of grey and red Sardinian granite, others of a handsome red marble, with numerous white veins, from the Sabine mountains, called *Cottanella*.

The *Grotte Vaticane*, or *subterranean Church*.—(Admission for gentlemen is easily obtained on applying at the Sacristy in the forenoon between 9 and 12, except on festivals; but no female is allowed to enter, except on Whit Sunday, or with a special permission from the Cardinal Archpriest of St. Peter's, to procure which it is necessary to address a petition to the Pope, through the Cardinal Dataro—a mere form. This will be managed by the people at Piale's and Spithöver's Libraries without any trouble, and on payment of a small gratuity to the employé.) As the persons who show the Grotte are in general only provided with a single light, it will be as well for visitors to carry with them a few

small wax tapers, and to insist on seeing everything mentioned in the following description, the cicerone being generally in a hurry to get over his task and to receive his fee.



Crypt of St. Peter's.

- 2, 3, 4, 5. Chapels of SS. Veronica, Helena, Andrew, and Longinus.
- 6, 6. Circular corridor.
7. Confession of St. Peter.
8. Ch. of S. Maria in Portico.
9. Ch. of S. M. delle Partorienti.
10. Ch. of Il Salvatore.
11. Ch. of Il Salvatore.
12. Nave and aisles of Grotte Vecchie.

Tombs of—a Junius Bassus; ccc of the Stuarts; d Gregory V.; e Otho II.; f Alexander VI.; g Pius II. and III.; h Boniface VIII.; i Adrian IV.; k Nicholas V.; l Paul III.; m Julius III.; n Nicholas III.; o Urban VII.; q Marcellus II.; r Innocent IX.; s Card. Erolti; t Agnese Colonna; x Monument of Pius VI.

The subterranean ch. consists of 2 distinct portions—the *Grotte Nuove* and *Grotte Vecchie*. The *Grotte Nuove* being a circular corridor, from which open some more ancient chapels, and the 4 under the statues of SS. Veronica, Andrew, Longinus, and Helena, in the basilica above, with the chapel of the Confession in the centre, they correspond, consequently, to the area beneath Michel Angelo's dome. The *Grotte Vecchie* occupy the space beneath the nave of the modern basilica, extending to nearly

opposite the chapel of the Sacrament and Choir; they formed the crypt, properly speaking, of the more ancient edifice erected by Constantine.

The *Grotte Nuove* were in a great measure remodelled by Paul V., retaining some of the more ancient chapels, who made them a receptacle for several monuments of art that existed in the old basilica. The *Grotte Vecchie* have undergone little change, except in having the pavement of the old ch. laid down on their floor, and having had several of the sepulchral urns of the early popes and historical personages, which stood under the portico and in the aisles of the old basilica, removed to them. The entrance to the subterranean ch. is by a flight of stairs behind the statue of S. Veronica (2), and opening into the circular corridor of the *Grotte Nuove*; on entering which and turning to the rt. are 2 of the original chapels, the first dedicated to Sta. Maria in Portico, also called the *Madonna della Bocciaia*, from a picture of the Virgin in it, attributed to *Simone Memmi*, which stood under the portico of the old basilica. On either side are several ancient tombs, statues of Saints John and Matthew from the monument to Nicholas V., and one of St. Peter, which stood under the portico of the old ch., by Paolo da Siena; several early Christian inscriptions, a statue of Benedict XI., and a view of the old basilica of St. Peter's. Re-entering the circular corridor, and opposite to the entrance of the last chapel, is the *Capella del Salvatore* (10), and near it the marble cross which crowned the front of the primitive basilica. Between the chapel of S. M. del Portico and the next, dedicated to the *Madonna delle Partorienti* (9), is a curious mosaic of our Lord giving his benediction: it is of the 10th centy., and stood over the tomb of Otho II. in the atrium of the old basilica. This chapel contains statues of the two St. James' from Nicholas V.'s monument, several Christian inscriptions of the 5th and 6th centuries, a mosaic of the Virgin of the 8th, and another of an angel, after Giotto (?), &c. In the recess on the rt. of the altar were interred

Popes Leo II., III., and IX., until removed to the upper ch. by Leo XII. In other parts of this chapel are a half-figure of Boniface VIII., attributed to *Andrea da Pisa*, a portrait in mosaic of Pope John VII., and the painting of the Virgin, which gives its name to the chapel, &c. In the corridor (6) beyond and leading to the chapel of St. Andrew (4) are several inscriptions, one relative to the draining of the cemetery of the Vatican by Pope St. Damasus in the 4th century, remarkable, like all those of that pope, for the elegant form of the letters; it is in Latin verse; and numerous fragments of sculpture, the most remarkable being, statues of Saints Bartholomew and John, from the monument of Calixtus III.; of 4 Doctors of the Church, with 2 angels, from that of Nicholas V.; an inscription of the time of Gratian, Valentinian, and Theodosius, relative to certain properties held by the basilica, &c. The entrance to the *Grotte Vecchie* is near here. The *Grotte Vecchie* consist of 3 parallel corridors, separated by massive pilasters supporting low arches, on which rests the floor of the central nave of the basilica above. In these *grotte* have been placed the sepulchral urns of several of the popes and historical personages which stood in the old basilica, or who have been interred here since the erection of the modern one.* Near the entrance of what we may

* Most of the popes who died at Rome were interred in St. Peter's, at the earliest period in the forecourt only, but afterwards in the interior, and nearly all had monuments in the old basilica, on the destruction of which by Julius II. several of the latter were removed to other churches in Rome (Pius II. and III.): a few were set up in the new ch. (Sixtus IV., Innocent VIII.); others in churches or chapels founded by their families (Clement VIII., Sixtus V.); whilst some again were interred in churches they had selected as their last resting-places (Paul IV., Leo X., Clement VII., Innocent X., Clement XII.); and, last of all, Clement XIV. in the ch. of the SS. Apostoli, attached to the convent of the religious order of which he had been a member before his accession. In the 10th, 11th, and 12th cents. several popes were buried in the Lateran Basilica; but, except some scattered fragments, all traces of their original tombs have disappeared. On this subject the reader will find interesting information in Mr. Gregorovius' little volume on the Tombs of the Popes.

call the S. nave or corridor is the marble inscription or copy of the celebrated donation to the Church of all her possessions by the Countess Matilda in 1102. The altar of the Salvatore (11), at the extremity of the central corridor, has a curious bas-relief of the Virgin by *Arnolfo*, which once stood over the monument of Boniface VIII.; and before it are the graves of Charlotte Queen of Cyprus (ob. 1487) and of Pius VI. Under one of the neighbouring arches in the S. aisle are the urns (ccc) of the 3 last princes of the house of Stuart, who died at Rome—James III., Charles III., and Henry IX., as they are here designated, and a little beyond that of Pius VIII. Near the extremity of this corridor are the tombs of Pope Gregory V. (d), and (e) of the Emperor Otho II., who died at Rome in 983—it formerly stood under the portico of the old basilica; and the empty urn, with his recumbent statue on the cover, of Alexander VI. (f), his ashes having been removed, with those of Calixtus III.,* to the Spanish national ch. of the M. di Monserrato in the Via Giulia, where they now lie neglected. Near the extremity of the central nave are the receptacles for the præcordia of Christina Queen of Sweden and of Benedict XIII.; the greater number of the popes are laid in the northern aisle. Commencing at its W. extremity, are the sarcophagi of Boniface VIII., with his recumbent statue (h), by *Arnolfo*, interesting as a work of art; on the head is the tiara with the double crown first used by this pontiff, the triple circlet dating from the time of Urban V.; of Pius II. and III. (g), whose monuments now stand in the ch. of S. Andrea della Valle, where they were removed on the destruction of the old basilica: next is the urn of Adrian IV. (i) (*N. Break-spear*), in red granite, with sculptured

* The ashes of the two popes in question were removed from St. Peter's about the year 1619, during the Pontificate of Paul V., on the demand of a Spanish ecclesiastical dignitary named Vives, who offered to raise a mausoleum at their national Church to the two great popes of Spanish origin; but dying soon afterwards, his wishes were never carried into effect, and their bones were enclosed in a small wooden box, where they still remain.

bulls' heads; it was this English pope who caused Arnolfo da Brescia to be so cruelly burned at the stake, and who crowned Frederick Barbarossa in St. Peter's: opposite to it is that of Nicholas V. (*k*), the inscription upon it from the pen of Æneas Sylvius (Pius II.). Following the outer wall on this side of the grotte stand successively the urns of Paul II. (*l*), with a recumbent figure of the pontiff, by *Mino da Fiesole*; of Julius III. (*m*); Nicholas III. (*n*); Urban IV. (*o*); Marcellus II. (*q*); Innocent IX. (*r*); and of Card. Erolì (*s*), the latter once celebrated for its sculptures; and in a recess beyond (*t*), amongst several others, that of Agnese Caetani Colonna, the only lady not of royal descent who has a monument in St. Peter's. Re-entering here the circular corridor of the Grotte Nuove is the chapel of S. Longinus (*5*), with a mosaic of the patron saint over the altar, from a picture by *A. Sacchi*. Between this and the chapel of St. Helena (*3*) are several mosaics and statues: those of our Saviour and S. Andrew from the monument of Nicholas V.; the bas-reliefs of Adam and Eve, of the Last Judgment, and the statue of Charity, by *Mino da Fiesole*, from that of Paul II. The large bas-reliefs representing histories in the lives of SS. Peter and Paul, on either side of the entrance to the Confessional, formed a part of the *ciborium* of Sixtus IV. in the old church. The paintings in the chapel of St. Helena are chiefly relative to events in the life of St. Andrew, whose relics were originally deposited here.

The *Chapel of the Confession* (*7*), in the form of a Latin cross, is beneath the high altar in the basilica above; the Confession being the spot where had been deposited, since the middle of the 4th centy., the remains of St. Peter, brought here by S. Cornelius from the subterranean crypt of St. Sebastian, on the Via Appia. The chapel is richly decorated. Over the altar are two pictures of SS. Peter and Paul, of the time of Calixtus II. (1122). One of the very interesting monuments of the *Grotte Vaticane* is the sarcophagus of Junius Bassus (*a*), Prefect of Rome, who died in 359: it was discovered in 1595, in excavating for the Grotte Nuove, near the spot where it now stands, op-

posite to the entrance to the chapel of the Confession. The urn is covered with sculptures, divided into compartments by columns, some torse, others covered with arabesques in relief, each bas-relief representing a subject from the Old and New Testament; and at the ends St. Peter seized by the Jews, and Job comforted by his Friends. The smaller bas-reliefs over the columns between the arches represent a lamb holding a wand, in the act of performing some of the miracles represented on the early Christian paintings of the catacombs, such as the Raising of Lazarus, the Multiplication of the Loaves, &c. The whole are of importance as specimens of the best style of early Christian sculpture.

The *Sacristy*, entered by a door (*g*) in the 1. transept, over which is the monument of Pius VIII., was built by Pius VI. from the designs of Carlo Marchionni (1775). In the corridor leading to it are the statues of St. Peter and St. Paul, by *Mino da Fiesole*, which stood in front of the old basilica. Fixed into the walls are several ancient inscriptions, discovered in digging the foundations of the building; and the celebrated one of the *Fratres Arvales*, of the time of Domitian and Elagabalus, so learnedly illustrated by Marini and Henzen. The Sacristy consists of 3 noble halls, decorated with a richness of ornament scarcely inferior to that of St. Peter's itself. The 8 fluted columns of grey marble in the central one, or *Sagrestia Commune*, are from Hadrian's villa. The picture of the Deposition is by *L. Sabattini*, but said to have been sketched by M. Angelo. The gilt-bronze cock over the clock on the arch once stood on the summit of the bell-tower of the ancient basilica. Out of the *Sagrestia Commune* opens, on the left, the *Sagrestia dei Canonici*, which contains paintings of the Madonna and Child with St. John, by *Giulio Romano*, and a Holy Family, by *Il Fattore*. In the chapter-house opening from the S. dei Canonici are 3 very interesting panels painted on both sides, by *Giotto*, representing our Saviour enthroned, in the act of benediction, with Card. Ste-

fanesci, for whom they were executed in 1300, probably for a Ciborium, the Crucifixion of St. Peter, and the Martyrdom of St. Paul; and several frescoes by *Melozzo da Forlì*, representing angels playing on musical instruments. They were originally painted on the walls of the Tribune in the ch. of the Santi Apostoli (see p. 160), from which they were removed when that edifice was restored by Fontana. Many of these figures are very beautiful. The cardinals assemble in this hall on the occasion of the funeral of the Pope. The *Sagrestia dei Beneficiati*, which opens out of the S. Commune on the rt., contains a picture of the Saviour giving the keys to St. Peter, by *Muziani*, and the painting of the Madonna della Febre, which gave its name to the ch. on the site of which Pius VI. erected the modern splendid Sacristy. The gilt bust of St. Peter stands on a half-column of fine Egyptian alabaster. In the Guardaroba, or *Tesoro di S. Pietro*, opening out of this, are preserved the church ornaments. Among the church plate are several crucifixes and six splendid candelabra from the designs of *Michel Angelo* and *Benvenuto Cellini*; a beautiful chalice, ornamented with precious stones, given by Cardinal York; and much rich altar-plate, mitres, &c. The "Dalmatica" worn by Leo III. at the coronation of Charlemagne is also here, and, although upwards of 1000 years old, is in remarkable preservation; a great number of the richest embroidered copes, and other church vestments. In the *Archives* beneath the sacristy (over the door of which are fragments of the chains of the port of Smyrna and of the gates of Tunis, the latter presented to Sixtus IV. by Charles V.), are a MS. Life of St. George with miniatures by *Giotto*, the famous parchment codex of the Philippics of Cicero, a Terence, and a Persius of very early date. The statue of Pius VI., near the entrance to the *Sagrestia*, is by *Agostino Penna*.

The ascent to the Dome is free to the public on Thursdays from 8 to 11 A.M. For special occasions, permissions are issued from the Economato of the Fabbrica, easily obtained on appli-

cation, signed by the consul. This ascent is the only means by which a correct notion can be formed of the immensity of St. Peter's. It presents one of the most extraordinary spectacles in the world. A broad paved spiral staircase a *cordoni* leads us to the roof by so gentle an ascent that horses might mount it. On the walls of this staircase are inscriptions recording the opening of the Porta Santa on several occasions of the jubilees, others the names of members of the reigning houses of Europe who have accomplished the ascent—one of the latest, and to the English visitor the most interesting, will be that of the Prince of Wales, who ascended into the ball on the 10th February, 1859, the only British prince whose name is here recorded. A series of passages and flights of steps carries us from the roof to the different stages of the dome, winding between the double walls of the drum, and opening on the inner great circular galleries, from which the stranger may look down on the church below. It is from these galleries at the base and top of the drum of the cupola that we can best appreciate the stupendous size and proportions of the building. The people moving on the pavement scarcely appear like human beings, and the mosaics of the dome, which seemed from below to be minute and delicate works, are found to be coarsely executed in the only style which could produce effect at such a distance.

The stairs from this point lead between the two walls of the dome to the base of the lantern, from which another flight takes us to the top, from which rises the ball: from this a nearly vertical ladder will allow the visitor to ascend, without danger, into the latter, although ladies will scarcely be able to squeeze themselves through, certainly not to redescend, without some inconvenience. The *Ball*, formed of copper plates, is 8 ft. in diameter, and large enough to hold 16 persons. A small iron ladder winds round the exterior of the ball to the cross, which is 16 feet in height. The view from the balcony at the base of

the stairs leading to the ball is one of the finest. The whole of Rome with her bare Campagna is spread out like a map in the foreground, bounded on the one side by the chain of Apennines and the Alban Hills, and on the other by the Mediterranean. There is scarcely any prominent object of interest in the modern city which may not easily be distinguished, and the panorama of the Apennines and the other encircling mountains are from nowhere seen to greater advantage.

The interdiction to visit certain parts of the Basilica of St. Peter's since 1867 is now removed, so that the stranger can obtain admittance to ascend the cupola, to view the subterranean chapels and crypts, the wooden models, &c., &c.

Church Ceremonies, &c., at St. Peter's.

The illuminations of St. Peter's, as well as the great church ceremonies, have been discontinued since 1870. But as the Pope's resolution to suspend them may be attributed to political rather than permanent motives, and considering the possibility of a better understanding in future, we shall give a description of those magnificent sights which formerly attracted so many thousands of spectators.

The *Illuminations* of St. Peter's on Easter Sunday are too well known to require a detailed description. To those who have witnessed them the impression produced by their magnificent display is too strong to be obliterated; and those for whom the spectacle is yet in store will find that any description falls far short of the reality. Every column, cornice, and frieze, the bands of the dome, and all the details of the building to the summit of the cross, are lit up with lines of lamps, and its gigantic architecture stands out against the dark sky in a complete firmament of fire. The illuminations are repeated at the Festival of St. Peter's (June 29) and on its eve, and on each occasion are said to cost 3000 francs. 382 men are employed to light the lamps; and when we consider the hazardous nature of their task, it is surprising that the number of accidents is very small. There are

2 illuminations on each evening; the 1st, called the *silver* illumination, begins at dusk, and consists of 5900 lanterns; the 2nd, called the *golden* one, begins at 8 on Easter Sunday, at 9 on St. Peter's day, when, at the first stroke of the clock, 900 lamps are lighted so instantaneously that it seems the work of enchantment. The whole process is generally completed before the clock has finished striking the hour, or in about 8 seconds: the entire building is then lit up by no less than 6800 lamps. The lanterns used for the silver illumination are of white paper, those for the golden are iron cups filled with blazing tallow and turpentine. Should the weather be unfavourable from rain or wind, as is frequently the case at Easter, the illumination is put off until the following Sunday.

The principal *Ceremonies* and religious services in St. Peter's and the Sistine Chapel are the following: January 1st: Grand mass at 10 A.M., in the Sistine chapel, by the pope in person, unless the pope is in residence at Monte Cavallo, when it is celebrated in the chapel of that palace. This applies to all the ceremonies except those at Easter and Christmas, and at the festival of St. Peter. 5th: Vespers in the Sistine, at 3 P.M. 6th, the *Epiphany*: high mass in the Sistine, at 10 A.M. 18th, the *Feast of the Cattedra di S. Pietro*: high mass by the cardinal archpriest, in presence of the pope and sacred college at St. Peter's. The pope is borne processionally on this occasion: at 3 P.M. the vocal music in the choir is very fine. February 2nd, *Purification of the Virgin*: high mass by a cardinal-priest, in presence of the pope, preceded by the pontiff's benediction of the candles, and a procession round the basilica, and followed by a *Te Deum* in commemoration of Rome's escape from the effects of the earthquake in 1703. Candles are distributed to Roman Catholics who go up to receive his holiness's blessing; as upon Palm Sunday, gentlemen must present themselves in uniform or evening dress. The music is generally very

fine both during mass and at vespers. The pope is also carried in and out of the ch. processionally on this festival. On *Ash Wednesday*, high mass, and the sprinkling of ashes on the heads of the cardinals. March and April.—On the *Friday* before Palm Sunday the pope proceeds, after the mass and sermon in the Sixtine chapel, to adore the relics in St. Peter's. They are placed on the high altar during all this day. During the pope's visit there is generally a large concourse of people in the basilica. *Holy Week, Palm Sunday*: at 9½ A.M. the pope is borne into St. Peter's, where, on arriving in the pontifical chapel behind the high altar, he receives the homage of the assembled cardinals, habited in violet robes: immediately afterwards his holiness consecrates the palms, and, assisted by one of the cardinal deacons, distributes them first to the cardinals, then to the archbishops and bishops, the corps diplomatique, the canons of St. Peter's, and the heads of the different religious orders, and last of all to the military, and such private individuals as may wish to receive them—the latter must be in uniform or evening dress, and have previously obtained a permission from the Major-domo, with which they are admitted into the reserved space behind the seats of the cardinals and bishops. After the distribution the pope is carried round St. Peter's in procession, followed by all those who have received palms, which they carry in their hands; on their return to the pontifical chapel the cardinals change their violet for scarlet robes, and high mass in music is performed by a cardinal priest, which generally lasts from 11½ until 1: this terminated, the pope is carried to his unrobing-room, in the chapel of the Madonna della Pietà, from which he returns to his apartments, passing through the chapel of the Sacrament and the private passage into the palace. The whole of the ceremony on this day is very imposing: gentlemen in uniform are admitted into the pontifical chapel; ladies have places assigned to them on either side before the high altar, and for which tickets

are distributed by the pope's Major-domo. *Wednesday in Holy Week*: at 4½ P.M. the first *miserere* is chanted in the Sixtine chapel in the presence of the pope. To secure seats where the chanting takes place, it is necessary to go at 2 o'clock, and ladies must be provided with tickets, as mentioned hereafter. A triangle of candles is prepared previous to the service, and one candle is extinguished at the conclusion of different psalms, till one alone is left. This is removed during the singing of the *miserere* behind the altar, and on its conclusion is again brought out, when a general knocking with a stick takes place,—the whole significant of the light on earth during our Saviour's presence, his death and descent into the tomb, and his resurrection, with the circumstances which attended it. In the evening, after the services at the Vatican are finished, the *Trinità de' Pellegrini* may be visited, to see the feet of the pilgrims who have journeyed to Rome for the holy week washed by the great dignitaries and nobles, who also attend on them, like servants, at their meal, and afterwards assist them to prepare for rest. The men and women are placed in separate parts of the hospital, and the persons regularly engaged for those charitable offices are enrolled in confraternities, numbering many of the aristocracy of Rome, including his Holiness and the cardinals; several kings have been so likewise. To be entitled to admission, the pilgrims must have come from a distance of more than 60 m., and bring certificates from their bishop, attesting that they have repaired to Rome for the purpose of visiting the holy places; these are examined by persons called *ricevitori*, for security against deception. At Easter, Italian pilgrims are entertained for 3 days, Ultramontanes for 4, Portuguese for 7; at other times of the year, Italians for 1 day, Ultramontanes for 2, Portuguese for 5; the latter receive each, on their departure, a Roman sequin, and the Bohemians a scudo. This ceremony is repeated at the *Trinità de' Pellegrini* every evening during

the week. *Thursday*: High mass in the Sixtine chapel at 10 A.M. by a cardinal, generally the Dean of the Sacred College, in the presence of the pope and Sacred College, at the close of which they proceed in procession to the neighbouring Capella Paolina, the pontiff carrying the Sacrament, which he deposits on the altar, this chapel representing to-day the Holy Sepulchre. If the weather permits, his Holiness afterwards, ordinarily about noon, proceeds to the balcony in front of St. Peter's, and pronounces his benediction to the assembled multitude below; in case of rain the benediction is given inside the church. At the conclusion of the benediction the pope descends to St. Peter's, where in the northern transept, fitted up for the occasion, and at about a quarter before 1, he washes the feet of 13 priests, who represent the 12 apostles, and the 13th or the angel who appeared miraculously to St. Gregory the Great on a similar occasion. The washing of the feet concluded, the pope, in the gallery over the portico of St. Peter's, waits on the same 13 priests at table at a quarter past 1. It may not be uninteresting to mention that these representatives of the apostles are selected from every country, the diplomatic agents of France, Austria, Spain, and Portugal having a right of presentation. 3 Italians are chosen by the pope's majordomo, a Swiss by the captain of the Swiss guard, and 2 Oriental Catholics by the heads of the united Armenian and Greek Churches at Rome. Each priest receives a gold and silver medal and a nosegay after his feet have been washed, and carries away all the viands placed before him, as well as the napkin, and white dress in which he is attired. The pope commences by putting on a richly embroidered apron, which is afterwards the perquisite of the Grand Chamberlain (*Maestro di Camera*), after which bishops and prelates present him with the plates which he lays before each pilgrim: during the repast the pope's crossbearer (*Crocefiro*) reads prayers. At 4½ P.M. the 2nd

miserere is chanted in the Sixtine chapel, after which his Holiness, attended by his household, proceeds to pray in the Capella Paolina. Gentlemen in evening dress are admitted to all the ceremonies of this day, and ladies by tickets issued by the Major-domo. The Vatican Museum, the Etruscan and Egyptian collections, are open to the public on Holy Thursday, from 9 A.M. to 4 P.M., and are much crowded. The Cardinal Grand Penitentiary sits in the N. transept of St. Peter's for 3 hours before dark, to give absolution for mortal sins which cannot otherwise be absolved. The high altar in St. Peter's is washed. The Pauline chapel and the different "sepulchres," more particularly those in the Spanish and Portuguese churches, and S. Ignazio, are illuminated. Among the sights of this evening may be mentioned the shops of the *Pizzicaruoli*, or sausage and pork dealers, in the neighbourhood of the Pantheon and the Piazza Navona, which are arranged in every sort of device, and brilliantly illuminated. *Good Friday*: The Holy Sacrament, which yesterday was consecrated at the mass in the Sixtine chapel, is this morning carried back to it from the Pauline, where it was deposited, and the mass celebrated by the cardinal grand penitentiary at 9½ A.M. The pope and Sacred College afterwards hear a sermon preached by a friar of the Black Franciscan Order. The relic of the True Cross is exposed on the altar of the Sixtine at the conclusion of the mass. The last *miserere* is chanted this day in the Sixtine chapel and in St. Peter's at 4 P.M.; after which the pope proceeds in procession with the cardinals through the Sala Regia to St. Peter's to pray before the tomb of the apostle; at the conclusion of which the relics of the Holy Cross, the Volto Santo, and the spear are exhibited from the balcony over the statue of St. Veronica. The great illuminated cross, which was formerly suspended from the dome on this evening, has ceased to be so since the time of Leo XII. The

figure of our Saviour, which was covered up during Lent, is this day unveiled. The cardinal penitentiary gives absolution as on Thursday. *Saturday*: Ordination at St. John Lateran, and public baptism of Jews and other non-Christians in the baptistery of Constantine at $\frac{1}{2}$ past 8 A.M. At the same hour, or even earlier, blessing of candles, fire, &c., in the Sixtine chapel. High mass in the Sixtine at 9 A.M. *Easter Sunday*, the grandest festival of the Roman Catholic Church, without exception. Daybreak is ushered in by the cannon of the castle of St. Angelo. At 9 $\frac{1}{2}$ A.M. high mass in St. Peter's, the pope himself officiating. The pope enters the ch. in solemn procession, every incident of which has a mystical meaning. His Holiness is borne on a portable throne, which is symbolical of his elevation as the vicar of Christ. Before him are carried 2 fans of ostrich-feathers, in which the eyes of peacock's feathers are set, as a symbol both that vigilance is required of the pontiff, and also that the eyes of all men are fixed upon him. The triple crown, it need scarcely be added, is equally symbolical. The lower circlet represents the crown of temporal dominion, while the mitre represents the spiritual; the second circlet shows the union of the spiritual and temporal authority, and the third the union of the pontifical, imperial, and royal power. The 7 candelabras carried before the pope by acolytes represent the 7 ecclesiastical *rioni*, or divisions of the city; mystically they bear reference to the candlesticks amid which the vision of the Son of God appeared to the Evangelist, as described in the Apocalypse; and are also typical of the 7 gifts of the Spirit.

On entering St. Peter's, when the pope arrives opposite the chapel of the Holy Sacrament, the procession halts; the pope descends from the throne and adores the Host, which is exposed on the illuminated altar of that chapel. The *cortège* then passes on to the throne erected on this occasion at the epistle-side of the tribune, where the homage is performed, and after read-

ing to himself the prayers preparatory to saying mass, whilst the office of Tierce is sung, his Holiness is vested for the celebration. A procession is then formed towards the throne at the end of the tribune, which, suddenly turning to the rt., faces the high altar and approaches it. It consists of the Thurifer, Crossbearer, Greek and Latin deacons and subdeacons, cardinal bishop and three cardinal deacons, the pope with two private chamberlains, and an auditor of the rota bearing his mitre, the patriarchs and other prelates assistant at the throne. Near the altar it is met by the 3 junior cardinals, who successively do reverence to his Holiness and embrace him with a kiss on the cheek and breast, mystically exhibiting the homage paid by the 3 Magi to the Saviour. The epistle and gospel are sung, first in Latin, then in Greek, to denote the union between the Eastern and Western Churches, but the primacy of the Latin. Towards the conclusion of the creed (his Holiness having retired before the epistle to the farthest throne) the sacred vessels are washed at what are called the credence tables. When the pope has returned to the altar, the sacristan eats in his presence two particles, pointed out by the deacon, from the three wafers, and also drinks of the wine and water prepared for the mass. This precaution against poison, though a mere form, is of almost immemorial usage at the papal high mass. At the offertory is sung the motette *Christus resurgens* with the beautiful music of Felice Anerio, considered one of the finest concerted pieces of the papal choir. This is followed by the singing of the Sequence, *Victime Paschali*, generally to the music of Simonelli. The music and poetry of the Church for Easter-day is the most beautiful in the whole range of sacred music. This Sequence especially is probably one of the earliest specimens of the ecclesiastical hymn now extant, its authorship having never been ascertained: like the magnificent anthem for Christmas, *Quem vidistis Pastores*, it partakes of the dramatic, introducing, as interlocutors, Mary, who returns from the

sepulchre, and the disciples, who question her what she has seen. It concludes with a kind of chorus, which swells into a noble strain, after a confession of faith in the resurrection.

Before the preface two junior cardinal deacons take their station beside the altar, facing each other, to represent the two angels who stood at the sepulchre. Then is sung, as preparatory to the consecration, the form which offers up the praises of the Church with those of angels, arch-angels, thrones, and dominations; and after the choir has continued it in the *Sanctus*, a dead silence follows, to be interrupted by that burst of the silver trumpets at the consummation of the sacrifice, the effect of which can never be forgotten. The consecration of the Elements by the pope takes place at the high altar, to typify, it is said, the sufferings of the Redeemer in sight of the multitude; the altar represents the table where the eucharist was instituted, and the throne the mount where the sacrifice was offered. A second elevation of the host and the chalice is made, after the pontiff has left the altar, by the assistant cardinals, and each is carried solemnly to the throne, where his Holiness partakes of both, drinking from the chalice through a golden tube, a vestige of the ancient practice at the time when communion under both kinds was general. The deacon and subdeacon then receive from his hands the remainder of the consecrated elements. A *ciborium* containing other consecrated particles is brought with the same solemnity to the throne, and out of this the holy father administers communion, in one kind, to the cardinal deacons present, the Roman princes, the Senator of Rome, and the Conservators. After the conclusion of mass the pontiff, assuming the triple-crown tiara, reseats himself in the portable throne, when the cardinal archpriest of St. Peter's presents him with a purse of white velvet containing the offering made to him for singing mass in that basilica—*pro Missa bene cantata*. The whole ceremony within St. Peter's lasts from 9½ to 11¼ o'clock A.M.; but to secure

places, strangers ought to be at the ch. at least an hour before the service commences. At a little after 12 o'clock the pope pronounces his benediction from the balcony of St. Peter's in the same form as on Holy Thursday. The following are the words translated into English, of the benediction, the Amen being four times chanted, and breaking finely upon the silence in which, unless one is very near, the whole seems to pass:—

"May the holy apostles Peter and Paul, in whose power and authority we confide, intercede for us with the Lord. Amen. Through the prayers and merits of the blessed Mary, ever Virgin, of the blessed Michael the Archangel, of the blessed John the Baptist, of the holy apostles Peter and Paul, and all Saints, may the Omnipotent God have mercy upon you, may all your sins be remitted, and Jesus Christ lead you to eternal life. Amen. Indulgence, absolution, and remission of all your sins, space for true and faithful repentance, hearts ever contrite, and amendment of life, may the Omnipotent and merciful God afford you. Amen. And may the blessing of the Omnipotent God, Father, Son, and Holy Ghost, descend upon you and remain with you ever. Amen."*

At the last clause, *et benedictio*, the pope rises and makes the sign of the cross in front and on each side, over the people, as he pronounces the holy names; at *descendat* he stretches out his arms to heaven, and then folds them over his breast. The benediction concluded, a cardinal deacon reads in Latin and Italian (afterwards throwing the documents among the people) the bull of the plenary indulgence conceded to all who have attended the sacraments in the spirit of true repentance, whose hearts are purified from the malignancy of sin, and who are,

* The traveller who desires greater details on the imposing ceremonies of the Holy Week will find them in a small volume, entitled *Delle Ponteficie Funzioni della Settimana Santa*, di Gaetano Moroni; in English versions by Dr. English, late Bishop of Charleston, and Monsignore Baggs; and in the French pamphlet of the Abbé Hery on the same subject; all which may be procured at Piale's or Spithöver's libraries.

therefore, in a state of reconciliation with the Church. The military bands strike up, the bells of St. Peter's and the artillery of St. Angelo raise their chorus, as final to the celebration of the resurrection. At 7 P.M. the illumination of St. Peter's commences; but it is necessary for carriages to go there some time before to obtain a place. At 8 P.M. the whole bursts out into a brilliant running flame, which is seen beautifully either from the Piazza of St. Peter's or the Pincian Hill; and, if people are quick in their movements, it may easily be seen from both places. *Easter Monday*: high mass on this and the following day in the Sixtine chapel by a cardinal priest. The celebrated *girandola*, which formerly took place from the castle of St. Angelo, is now transferred to the Monte Pincio; it commences between 8 and 9 P.M., and is, perhaps, the finest exhibition of fireworks in the world; and can be well seen from the seats erected on the occasion in the Piazza del Popolo. Should the evening prove unfavorable, it is postponed to the following Monday. *May*.—*Whitsunday*: high mass in the Sixtine chapel when the pope resides at the Vatican; it is sometimes performed at S. Maria Maggiore. After 12 o'clock females are allowed to visit the Grotte Vaticane, or subterranean chapels, and the Confession. *Corpus Domini*: the solemn procession of the Holy Sacrament, in which the pope, the clergy, and the court take part. June 28th, *the Eve of the Festival of St. Peter and St. Paul*: at 6 P.M. vespers in St. Peter's in the presence of the pope, who afterwards blesses the Palliums; the Confession of St. Peter's is thrown open on this occasion; the illumination of St. Peter's takes place on this and the *girandola* on the Pincian on the succeeding evening. 29th: high mass in St. Peter's, the pope officiating, at 10 A.M. At 3, vespers in St. Peter's, in the presence of all the cardinals. November 1st: high mass in presence of the pope at 10 A.M. in the Sixtine chapel. At 3 P.M. vespers for the dead in the same, in the presence of the pope and the whole court. 2nd: high mass at 10 A.M. by the pope, in com-

memoration of the dead. 3rd and 5th: a similar ceremony for the souls of all deceased popes and cardinals. December.—*First Sunday in Advent*: high mass in the Sixtine chapel, and procession of the pope to the Capella Paolina, which is illuminated for the occasion. On each Sunday in Advent divine service is performed in the pope's chapel, either at the Vatican or the palace on Monte Cavallo. 8th, *Conception of the Virgin*: high mass in the Sixtine chapel. 24th, *Christmas Eve*: vespers in the Sixtine chapel at 5. At 8½ P.M. matins and nocturnal mass, generally by the Cardinal Camerlengo, in the presence of the pope, which lasts till midnight. The pope on this occasion, before the ceremony and in the sacristy, blesses the hat and sword, which he afterwards sends as a present to some Roman Catholic prince. 25th, *Christmas Day*: at 3 A.M. a service is performed in St. Peter's, when the *Pastorella* "Shepherd's Song" is sung by the whole choir, the only occasion during the year when that fine piece of sacred music is executed; grand mass at 9 A.M. in St. Peter's by the pope in person, attended by the cardinals, the clergy, and the whole court. 26th: mass at 9 A.M. in the Sixtine chapel, in honour of St. Stephen. 27th: a similar service in honour of St. John the Evangelist, and vespers in the Basilica of the Lateran, when the skulls of SS. Peter and Paul are exhibited. 31st: vespers in the Sixtine chapel, at which the pope is generally present.

Vespers are sung every day at from 3 to 4½ P.M., according to the time of year. in the Choir at St. Peter's: they are much frequented on Fridays and Sundays, on account of the fine music by which they are generally accompanied.

Tickets of admission for the ceremonies of the holy week at St. Peter's and the Sixtine chapel are necessary for ladies only; ladies who wish to avail themselves of seats must be dressed in black, without bonnets, and with veils, during all the ceremonies. Gentlemen, if in evening dress or in uniform, are admitted into the body of the Sixtine and Pontifical chapels. Ladies' tickets may be procured through their

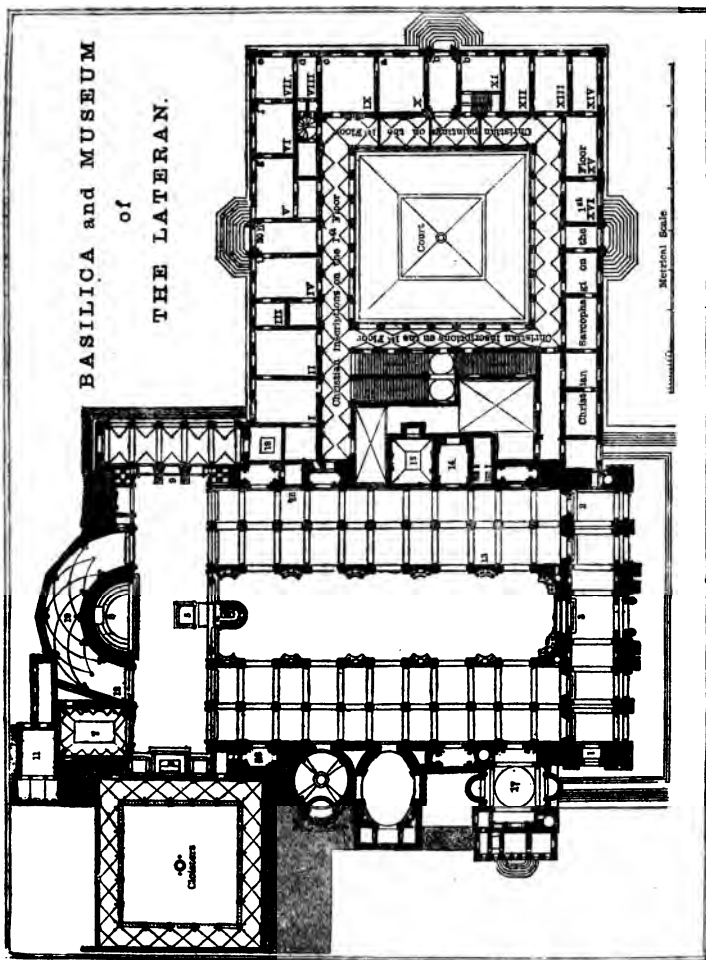
diplomatic representative or bankers. (*No tickets are required during the ceremonies that take place here at other periods of the year.*) Admission to the *loggia* of the ambassadors and princes during the illuminations, but which are better seen from the Piazza, is only to be obtained on application to the pope's Majordomo.

We cannot conclude this brief notice on the Church ceremonies without endeavouring to impress on our countrymen how much it becomes them upon such solemn occasions to conform to the usages of the people of the country where they are residing, and not to consider, as we are ashamed to confess is too often the case, the ceremonies of the Church almost as theatrical representations. Nothing can be less dignified than to see English and American ladies and gentlemen remain seated during the most solemn part of the mass—the Elevation of the Host. If, as Protestants, they cannot conscientiously conform outwardly to the usages of Roman Catholics on such occasions, they would do better to stay away, or, if present, to reflect that, instead of sitting in a theatre or concert-room, they are assisting at the most solemn ceremonials of the Christian Church in the most splendid edifice ever raised by man to religion and the worship of the Divinity.

2. *Basilica of the Lateran (San Giovanni in Laterano).*—This celebrated basilica occupies the site of the house of the senator Plautius Lateranus, from whom it derives its name, and who is mentioned by Tacitus as having been implicated in the conspiracy of Piso, for which he was put to death by Nero. The site afterwards passed to the family of Marcus Aurelius, who was born near the palace, which became subsequently an imperial residence. In the 4th century the Lateran house was conferred by Constantine on the bishop of Rome as his episcopal residence. Constantine then founded this basilica, at the instigation of St. Sylvester, assisting with his own hands in digging the foundations. It was long regarded as the first of Christian churches,

and the inscription on each side of the entrance styles it the Mother and Head of all Churches of the city and world (*omnium urbis et orbis Ecclesiarum Mater et Caput*). The chapter of the Lateran still takes precedence of that of St. Peter's; the ceremony of taking possession of the Lateran Basilica is one of the first observed on the election of a new pope, whose coronation takes place in it, so that for 1500 years it has preserved its rank and privileges. It is one of the 4 basilicas which have a "Porta Santa." It is also remarkable for the 5 general councils which have been held here, and to which we shall refer hereafter. The old basilica was nearly destroyed by fire in the pontificate of Clement V., but it was rebuilt by that pope, and subsequently enlarged and remodelled by many of his successors. Clement VIII. enlarged the transepts and aisles from the designs of Giacomo della Porta. In the time of Innocent X. (1644) Borromini loaded the nave with ornaments, and surrounded the granite columns, no longer capable of supporting the roof, with the present cumbrous piers. Clement XII. completed the work of renovation in 1734, by erecting the principal façade from the designs of the Florentine architect Alessandro Galilei. After these numerous restorations and changes it will hardly be expected that the basilica has preserved much of its original character. The great front is a fine specimen of the architecture of the last century: it is built entirely of travertine, consisting of 4 large columns and 6 pilasters of the composite order, sustaining a massive entablature and balustrade, on which are placed colossal statues of our Saviour and 10 saints. Between the columns and pilasters are 5 balconies; from that in the centre the pope gives his benediction to the people on Ascension Day. The whole façade is broken into ornaments and details, which lessen the general effect. In the vestibule is an ancient marble statue of Constantine from his baths on the Quirinal. There are 5 entrances under the portico to the basilica; the middle one has a bronze door, brought

BASILICA and MUSEUM of THE LATERAN.



1. Statue of Constantine. 2. Porta Santa. 3. Bronze Doors. 4. Monument of Martin V. (1431). 5. Tabernacle (1567). 6. Altar of the Sacrament. 7. Chapel of the Choir. 8. Tribune. 9. Doors to the N. 10. Altar with ancient Crucifix. 11. Sacristy. 12. Marble Sanctuary. 13. Boniface VIII., painted by Giotto (1300). 14. Tortonia Chapel. 15. Mastini Chapel. 16. Monument of Cardinal Giuliano (1287). 17. Chapel of Andrea Corsini. 18. Chapel leading to the Cisteries. 19. Statue of Henry IV. of France. 20. Entrance to the Lateran Museum. 21. Entrance to the Lateran Museum.

Plans of the Museum, with description, are given at pp. 292-5.

To face p. 136.

by Alexander VII. from the ch. of S. Adriano in the Forum, and supposed to have belonged to the Basilica Æmilia, the next door is the Porta Santa, and is of course walled up. The interior has lost the distinctive characters of a grand basilica under the hands of Borromini; the roof and walls are covered with medallions and stucco ornaments; which do not compensate for the disfigurement of the ancient edifice. As we now see it, it consists of a nave with 2 aisles on each side, separated by 4 rows of piers. Those of the nave, in which Borromini has encased the columns of the old basilica, are pierced with niches containing statues of the Apostles. These figures are characteristic specimens of the school of Bernini, with all its extravagances, and yet, with their acknowledged faults, the effect of so many colossal statues is imposing. The St. James the Great, the St. Matthew, the St. Andrew, and the St. John, are by *Rusconi*; the St. Thomas and St. Bartholomew are by *Le Gros*; the St. James the Less is by *Angelo Rossi*; the St. Thaddeus is by *Lorenzo Ottoni*; the St. Simon by *Francesco Maratti*; the St. Philip by *Giuseppe Mazzuoli*; and the St. Peter and St. Paul are by *Monot*. The one which has perhaps the greatest merit as a work of art is the St. James the Less, "The Apostles appear to me to fall under the censure of an injudicious imitation of the manner of the painters. The drapery of those figures, from being disposed in large masses, gives undoubtedly that air of grandeur which magnitude or quantity is sure to produce; but though it be acknowledged that it is managed with great skill and intelligence, and contrived to appear as light as the materials will allow, yet the weight and solidity of stone was not to be overcome."—*Sir J. Reynolds*. Above them are some good bas-reliefs. The great ornament of the ch., opening out of the l. aisle, is the *Corsini Chapel*, built in the form of a Greek cross by Clement XII., in honour of his ancestor St. Andrea Corsini, and from the designs of Alessandro Galilei (1729). Nothing can surpass the magnificence of this very beauti-

ful structure: the richest marbles, the most elaborate ornaments and gilding, columns of precious marbles, bas-reliefs, and even gems, have been lavished on its decorations with a profusion quite without a parallel in any other private chapel in Rome, except perhaps that of the Borghese family in Sta. Maria Maggiore. Notwithstanding this excess of ornament, the whole has been controlled and subdued by a correct taste, which cannot fail to be appreciated after the deformities of Borromini's nave. The altarpiece is a mosaic copy of Guido's picture of S. Andrea Corsini. The porphyry sarcophagus which forms the sepulchral urn of Clement XII. formerly stood under the portico of the Pantheon; the cover is modern; the bronze statue of the pope is by Maini; and the 2 lateral figures are by Carlo Monaldi. Opposite is the tomb of Cardinal Neri Corsini, with his statue and 2 sitting statues by Maini. The figures in the niches, representing the Cardinal Virtues, are by Rusconi and other followers of Bernini, but they are not remarkable as works of art. In a vault underneath this chapel is a good Pietà by *A. Montanti*. The HIGH ALTAR of the Basilica stands beneath a magnificent Gothic tabernacle, supported by 3 columns of grey granite and one of marble, curious as a work of the 14th cent. It was erected in the reign of Urban V., and partly at the expense of Charles V. of France, to receive the heads of St. Peter and St. Paul, which were found among the ruins of the old church. Within the high altar is enclosed a table of wood, upon which St. Peter is said to have officiated, and upon which the pope, or a cardinal authorized by a special brief from him, can only celebrate mass. The paintings on the tabernacle, much restored, were originally of the 14th century, by *Berna da Siena*. The high altar and tabernacle have been restored and decorated with much magnificence, at the expense of Pius IX. In the enclosed space below and in front of the Confession of St. John, is the bronze tomb of Martin V., of the house of Colonna, a good

work by Simone, brother of Donatello. It formerly stood in the middle of the nave, now marked by the arms of the family, a column inlaid, on the pavement. The *tribune* has 4 pointed windows: the inscription below its mosaic attributes this part of the basilica to Nicholas IV. (1287-1292). It contains an indifferent modern picture by *Agricola* of the Saviour, St. John, and the Virgin. The vault is covered with mosaics, executed in 1292 by *Jacopo da Turrta* and *Gaddo Gaddi*. They represent our Saviour in the heavens, with the 4 rivers issuing from the hill of Paradise, the Virgin and Saints; the small kneeling figure on l. of the Virgin is Nicholas IV.; the smaller compositions between the windows, and below the vault, are by the friar *Jacopo di Camerino*; all the mosaics are interesting as examples of this branch of art towards the close of the 13th cent.

In the l.-hand *transept* is the splendid altar of the Holy Sacrament, from the designs of Paolo Olivieri. The 4 gilt bronze columns, with composite capitals, are traditionally said to have belonged to the temple of Jupiter Capitolinus, and to have been cast by Augustus from the bronze rostra of the vessels captured at the battle of Actium. Above is a fresco of the Ascension by *Cav. d'Arpino*, and on the tympanum the Almighty, by *Roncalli*. Behind the altar is preserved the table on which the *Last Supper* is supposed to have been laid; it is of cedar-wood and was once encased in silver. The second chapel on the rt. on entering the basilica has been purchased by the *Torlonias* and converted into a mausoleum for their family; it has been magnificently decorated in bronze and sculptures, and, it is said, at an expense of 65,000*l.* sterling. Over the altar is a Descent from the Cross, in high relief, a fine work by *Tenerani*, and on either side sepulchral monuments to the first duke and his wife, the latter habited as a Roman matron, with statues of Charity and Hope on either side; the monuments are by *Chiavelli* and *Barba*, the statues of Force, Justice, Temperance, and Prudence by *Guaccarini*, *Gajassi*, *Stocchi*, and *Bezzi*.

The chapel beyond this, of the *Masimo* family, from the design of *Giac. della Porta*, has a good Crucifixion by *Sicciolante*. Out of the l. hand *transept*, and near the Altar of the Sacrament, opens the winter choir of the canons: the painting of the Saviour, with the two Saints John, over the altar, is by the *Cav. Arpino*; the Coronation of the Virgin on the vault, by *B. Croce*; and on one of the walls, a portrait of Martin V., by *Scipione Gaetano*. The tasteless monument on the l. of the altar, in black marble, is to a lady of the *Colonna* family. A semicircular corridor, called the *Leonine Portico*, supposed to have been erected by Leo I., surrounds the choir. On its walls are several sepulchral monuments; amongst others, those of the painters *Andrea Sacchi* and *Cav. Arpino*, and of *A. Galilei* the architect of the façade. In the centre is an altar, over which is a crucifix attributed to *Giotto*, and on each side rude mediæval statues of SS. Peter and Paul, which belonged to this Basilica before the fire. In another part of this portico is a curious kneeling statue of Boniface VIII., which stood formerly before the altar of S. Bonifacius in the old basilica of St. Peter's, where this remarkable pontiff was represented in adoration before his patron saint. This figure is interesting as a likeness of that celebrated Pope, and for the costume, especially for the form of the tiara, so different from the present triple crown.* Opening on the l., out of the *Leonine portico*, a door leads into the sacristy; on the walls of the passage is a curious bas-relief view of an edifice, near a round arch, supposed to represent the old Lateran Basilica and *Porta Asinaria*, found in the neighbourhood near the ch. of SS. Peter and Marcellinus, and some fragments of leaden water-pipes bearing the name of *Sextus Lateranus*. The bronze doors leading from the *Portico Leonino* to the sacristy were made by 2 artists of *Piacenza*, in the time of Pope Celestin III. (1196). In the small sacristy opening out of the

* The Papal tiara or *Regnum* had a single circlet until the latter years of the 13th century under Boniface VIII., when the second was added; the third dates from the pontificate of Benedict XII.

S. de' Canonici is a drawing, attributed to *Raphael*, of his picture called the *Madonna di Casa d'Alba*, now at St. Petersburg, and a painting of the Annunciation by *Marcello Venusti*.

Besides the sepulchral monuments already mentioned, the following are worthy of notice: of Card. di Pippo, a good specimen of the style of the 14th century, in the rt. hand transept; of popes Sylvester II., Sergius IV., and Alexander III., well known in our history as the friend of Becket and St. Bernard, and who canonized St. Edward the Confessor. These monuments, of Pontiffs buried in the ch., are in the rt. aisle, and long posterior to the popes to whom they have been erected; that to Alexander III. was raised by Alexander VII.

On the second pier of the first aisle on the rt. is the portrait of Boniface VIII. by *Giotto*, who has represented the pope between two cardinals, announcing from the balcony of this ch. the jubilee of 1300. It is the only fragment remaining of the frescoes of *Giotto* which covered the loggia of the old Lateran palace. The other paintings in the basilica scarcely require notice: the best are the Daniel by *Procaccini*, and the Jonas by *S. Conca*. The frescoes in the transepts are chiefly by *B. Cesari*, *C. Nebbia*, *Nogari*, and *Ricci di Novara*, representing events in the lives of Constantine and S. Silvester; the Baptism of the Emperor is by *Roncalli*.

The principal *Church ceremonies* which formerly took place in S. John Lateran are:—On the Saturday before Easter, after the baptism of the Jews and non-Christian converts in the baptistery, the cardinal grand vicar of Rome holds an ordination in this basilica about 10 o'clock. On Ascension-day high mass is celebrated in the presence of the pope, who afterwards pronounces his benediction from the balcony. The pope again is present at high mass here, with the college of cardinals, on the Festival of St. John the Baptist, the 24th of June. The heads of SS. Peter and Paul are exposed to the adoration of the faithful on Easter Sunday and Monday, on the

29th of June, on the 6th of July, on the 9th Nov., and 27th Dec., the latter the Feast of St. John the Evangelist, with very fine music. Opening on the Piazza del Laterano, is the handsome portico erected by Sixtus V. from the designs of *D. Fontana*. At one extremity is the bronze statue of Henry IV. of France, by *Nicolo Cordieri*, erected by the canons out of gratitude to the French monarch, who bestowed on their church the rich monastery of Clerac in Gascony. As a work of art this statue has little merit.

The 5 *General Councils* which have given celebrity to this basilica, and known as the Lateran Councils, were the following:—I. March 19, 1123, in the pontificate of Calixtus II., at which the questions connected with the Investiture were settled. II. April 18, 1139, under Innocent II., at which the doctrines of Peter de Bruys and Arnold of Brescia were condemned, and measures taken to terminate the schism of the Antipope Anacletus II. III. March 5, 1179, under Alexander III., at which the schism caused by Frederic Barbarossa was terminated, and the doctrines of the Waldenses and Albigenses were condemned. IV. November 11, 1215, under Innocent III., at which the Latin Patriarch of Constantinople, the Patriarch of Jerusalem, 400 bishops, and the ambassadors of England, France, Hungary, Arragon, Sicily, Cyprus, &c., were present; when the doctrine of Transubstantiation was first imposed on the Western Church. At this council the doctrines of the Albigenses were again condemned, and the errors of Almaric and the Abbot Joachim, the pretended prophet of Calabria, respecting the Trinity, were denounced as heresies. V. May 3, 1512, summoned by Julius II., and continued for a long time under Leo X. This council is remarkable for the abolition of the Pragmatic Sanction, and for the conclusion of the Concordat between the Pope and Francis I., by which the liberties of the Gallican Church were sacrificed. The only general councils which have been held since that time

was that of Trent, A.D. 1525, and of the Vatican in 1869, 1870.

The *Cloisters*, entered from the last chapel out of the S. aisle, retain their beautiful Gothic of the 12th or 13th century. The old episcopal throne, said to be that of St. Silvester, was removed there in the last century. There are many curious monuments here which deserve notice; the columns exhibit some good examples of the mosaic ornaments of the period. Among the relics is the mouth of a well, in marble, in the centre of the cloister, having several Christian emblems, such as Runic knots in relief, &c., of an early period; 2 columns of Pilate's house; a column said by the tradition to have been split when the veil of the Temple was rent in twain on each side of the porphyry slab on which the soldiers cast lots for the Saviour's raiment; a slab supported by 4 columns, which are supposed to be the height of our Saviour (they are 6 feet high); a miraculous altar-table, upon which, a priest doubting of the real presence, the consecrated wafer fell from his hand through the slab, and left a hole; several slab-tombs from the ancient church, and a few Roman inscriptions. Some interesting remains of the decorations of the old basilica, in the rear of the modern edifice, may be seen from the cloisters.

The *Baptistery*, or church of *S. Giovanni in Fonte*, erected by Constantine, and decorated with the remains of more ancient edifices, is an octagonal building in brickwork. On the sides of the eastern entrance are 2 magnificent red porphyry columns, with marble capitals of the composite order, half-buried in the wall, surmounted by an entablature in good taste, which opened into the portico or atrium of the Baptistery, enclosed, as we now see it, in the 11th cent. by Anastasius IV. In the Baptistery properly speaking, 8 columns of porphyry, with Ionic and composite capitals, sustain a cornice which runs round the building, supporting 8 smaller columns of marble, which again support the octagonal drum of the cupola

and lantern of the roof. The exterior, and the general arrangement of the interior, have very probably been preserved since the time of Constantine, but the whole building is known to have been repaired by several popes down to the 17th century, when Urban VIII. and Innocent X. restored it as we now see it. The paintings on the 8 sides of the Cupola, illustrating the Life of the Baptist, are by *Andrea Sacchi*; the frescoes on the walls by *Giacinto Gimignani*, *Carlo Maratta*, and *Andrea Comassei*, and represent the principal events in the life of Constantine. The *Baptismal Font*, in the centre of the sunk octagon, is of green basalt. It was in this urn, which, from the earliest times of Christianity, has been held sacred, as that in which, by a tradition now exploded, Constantine was baptised by St. Sylvester, or, according to Gibbon, in which the emperor was cured of his leprosy by the same saint, that Cola di Rienzo bathed, on Aug. 1, 1347, the night before he appeared with his insignia of knighthood, and summoned Clement VI. and the electors of Germany to appear before him. He was then crowned in the basilica of the Lateran with the 7 crowns of the Holy Spirit, which he pretended to be typical of the gifts he had received from heaven. Before the close of the year this pompous display terminated in his captivity at Avignon; and it was superstitiously believed by many of his own followers that his downfall was a divine judgment for the profanation of this font. Opening out of the Baptistery are 2 chapels, formed, it is said, out of apartments in the house of Constantine, and converted into chapels by Pope St. Hilary (461-467)—that on the rt. dedicated to S. John the Evangelist, with a bronze statue by Valadier, copied from the one in wood by Donatello in the sacristy; that on the l., to S. John the Baptist, has 2 good columns in oriental alabaster and a statue of the patron saint by *G. B. della Porta*. The roof is covered with mosaics on a gold ground of the 5th cent., representing arabesques in the style of those painted in the Baths of Titus, groups of birds—ducks, parrots, red-legged par-

tridges, and doves—and fruits, with the Lamb, emblematical of Christ, in the centre; they are amongst the most ancient Christian mosaics in Rome. The bronze gates are of the time of Celestine III. The baptistery is now used on the Saturday before Easter for baptizing Jews converted to Christianity.

Adjoining the Baptistery is the *Oratory of St. Venantius*, erected by Pope John IV. (639-642) and completed by Theodorus I. (A.D. 640-648) in order to deposit in it the remains of certain martyrs brought from Dalmatia. It was preceded by the portico, enclosed in the 12th centy. by Anastasius IV., and which, as already stated, formed the atrium of the Baptistery. Two chapels have been erected in this portico; that on the rt., the property of the Borgia family, and dedicated to SS. Cyprianus and Justina, has a very handsome mediæval mosaic vault of delicate foliage and flowers; the opposite chapel of SS. Rufina and Secunda, belonging to the Lercari family of Genoa, had a similar mosaic vaulting, but which has been destroyed. In the *Oratory of St. Venantius* are a modern altar and monuments of the Ceva family, to whom it belonged. On the vault over it is a remarkable mosaic of the 7th centy., representing our Saviour between 2 Angels, in the act of giving his benediction, with the Virgin and Saints Paul, Peter, John the Evangelist, and Venantius below, those at each end being the founders, John IV. holding a model of the Oratory, and Theodorus I. a book. On the face of the arch are the 2 Holy Cities, the emblems of the 4 Evangelists, and full-length figures of 8 saints, remarkable as showing the costumes of the period—SS. Paulinianus, Tellius, Asterius, and Anastasius on one side, Maurus, Septimius, Antiochianus, and Gaianus on the other. As works of art these mosaics are rude in execution, but interesting from their early period. They were restored as we now see them in 1674, having suffered great degradation. This Oratory being generally closed, application must be made to the sacristan of the Baptistery to have the door opened.

The *Scala Santa*.—Under a portico on the N. side of the Basilica, erected from the designs of Fontana, is the *Scala Santa*. Sixtus V., in rebuilding the Lateran palace, religiously preserved that portion of the chapel and *triclinium* of Leo III. which had escaped the fire by which the ancient palace was destroyed, and constructed this portico over the *Scala Santa*, which had also escaped the flames. The stairs consist of 28 marble steps, stated by the Church tradition to have belonged to Pilate's house, and to have been the identical ones which our Saviour descended when he left the judgment-seat. They are only allowed to be ascended by penitents on their knees; and the multitude of the faithful who visited them was so great that Clement XII. found it necessary to protect them by planks of wood, which are said to have since been renewed three times. In the handsome Gothic chapel at the summit, called the *Sancta Sanctorum*, formerly the private chapel of the popes, and the only part which remains of their ancient palace, is a painting of the Saviour, 5 ft. 8 in. in height, of Greek workmanship, but, like so many others, attributed to St. Luke, and said by the tradition to be an exact likeness of our Lord at the age of 12. This chapel contains also a large collection of relics; no woman is allowed to enter it. Fontana's portico, before it was enclosed by Pius IX., was a fine structure, consisting of a double arcade of 2 orders, the lower Doric, and the upper Corinthian, of which the first alone has been preserved. The statues of an Ecce Homo and of Christ Betrayed, which stand at the foot of the stairs, are by *Giacometti*. The *Scala Santa* is in the middle, and on each side are 2 parallel flights of steps, by which the penitents descend. Outside, and on the S. side of the *Scala Santa*, looking towards the Porta S. Giovanni, is a tribune erected by Benedict XIV. to receive the mosaics which covered a *triclinium* in the Lateran Palace, of the time of Leo III. They are, however, only copies, what remained of the originals having been deposited in the library of the Vatican. They represent the Saviour in the midst of the

Apostles, and on the face of the vault Christ delivering the keys to St. Peter with one hand, and St. Peter, seated, giving a consecrated banner to Charlemagne, and the Pallium to St. Leo. The buildings enclosing the Scala Santa have undergone extensive repairs and decoration, at the expense of Pius IX.

The *Lateran Palace and Museum* are described under the head of Palaces and Museums (§ 26).

3. *Basilica of Santa Maria Maggiore*, also called the *Liberian Basilica*, the third in rank, and one of those which have a *Porta Santa*. It was founded near the *Macellum Liviae*, on the highest summit of the Esquiline, in A.D. 352, by Pope Liberius, and John, a Roman patrician, in consequence of a miraculous fall of snow in the month of August, which covered the precise space occupied by their basilica. From this legend, which is represented in a bas-relief in the Borghese chapel, the edifice was at first called *S. Maria ad Nives*; it afterwards took the name of *S. Maria Maggiore*, from being the principal of all the Roman churches dedicated to the Virgin. The interior has undergone numerous alterations and additions, which have impaired the simplicity of its original plan; but in spite of these changes it has retained more of the characters of the larger basilica than any other ch. within the walls of Rome. It was enlarged in 432 by St. Sixtus III. on its present plan, which has been preserved amidst all the subsequent reparations. The tribune with its mosaics were added in the 13th century by Nicholas IV. (1288-94). The whole building was repaired by Gregory XIII. in 1575, and the principal façade was added in 1741 by Benedict XIV., from the designs of Fuga, when the old one of the 12th centy., erected by Eugenius III., was pulled down, the inscription relative to the erection of which may be seen let into the outer wall on the N. side of the basilica. At the same time the interior was completely renovated, the columns were polished and had adapted to them new Ionic bases and

capitals, and the building generally was reduced to the state in which we now see it. There are 2 façades, the principal facing the S.E., and the other at the rear of the basilica. The first, by Fuga, is one of the least happy exhibited in the church architecture of Rome. From the balcony in the upper portico of the great façade the pope pronounced his benediction on the Festival of the Assumption. The walls and vault of the portico are covered with mosaics; they were on the old façade, are well preserved, and were restored some years ago under the direction of Camuccini, when the name of the artist, with their date (1317), *Philippus Rusutus*, probably a pupil of the school of the Cosimatis, was discovered; the subject being Christ giving his Benediction, with the Virgin and SS. Peter, Paul, James, and John the Baptist, on either side, and below the Miraculous Fall of Snow and the Dream of St. Liberius. The other front, constructed by *Carlo Rainaldi*, in the pontificate of Clement X., is in better taste. The bell-tower is one of the finest and best preserved edifices of the kind in Rome. It is decorated with handsome mouldings and bronze ornaments, and of the time of Eugenius III., except the spire, which is more modern.* There are 5 doors in the

* The *Campanili*, or bell-towers, are amongst the most unaltered of the mediæval ecclesiastical edifices of Rome, as from their solidity they have not required the restorations that have entirely changed the style of the adjoining churches, that of Santa Maria Maggiore being, perhaps, the best preserved. They are built on an uniform plan, consisting of several storeys of elegant brickwork, separated by cornices of terracotta or marble; the basement storey is in general plain, double the height of the others, without windows, and originally with an entrance—the upper storeys, of which the general number is 6, containing on each side 2 round arches, now mostly closed, the 2 or 3 uppermost having also circular arches, but open, and separated by stumpy marble columns: these served, as they still do, as the bell-lofts; on some there is a niche for a statue of the Virgin (*Sta. Francesca Romana*, *Sta. Croce*). The surface does not appear to have been covered with stucco in any part, nor indeed was it required from the elegance of the brick construction; but in those still well preserved have been let in circular or cruciform slabs of red and green porphyry, of green and blue smalt, and even of bronze; none appear to have been crowned originally with

principal front, including the walled-up Porta Santa.

The interior is perhaps the finest of its class in existence. It consists of an immense nave, divided from the side aisles by two rows of Ionic columns of white marble. These support a continued entablature, which has unfortunately been broken by the modern arches flanked by columns of grey granite constructed by Paul V. and Benedict XIV. as entrances to the Borghese and Sixtine chapels. Upon the entablature rests the upper wall of the nave, with a range of fluted Corinthian pilasters corresponding in number to the columns beneath. The length of the nave is 280 English feet, and the breadth about 60 feet. The roof, designed by Sangallo, is flat, and divided into 5 rows of panels. It is elaborately carved, and gilt with the first gold brought to Spain from South America, presented to Alexander VI. by Ferdinand and Isabella. The side aisles are comparatively low and narrow, and have vaulted roofs little in character with that of the nave. The whole building is richly but tastefully deco-

spired, but to have been terminated by a flat terrace over the uppermost bell-loft, and surrounded by a decorated cornice, in the more elegant ones of white marble. There is some variation in the disposition of the upper lofts, that of Sta. Pudenziana being one of the most elegant in this respect. There is no general rule as to the position of these Campanili with regard to the sacred edifices to which they were attached: in some cases they are entirely detached (SS. Giovanni e Paolo), in others on the sides of the principal entrances to the churches (Sta. Maria Maggiore, Sta. Pudenziana), whilst in others still they are built at the extremity of the transepts (Sta. Croca and S. Lorenzo). As far as can be ascertained, these towers date from the middle of the 12th to the beginning of the 14th century. The principal and best preserved are those of Sta. Maria Maggiore (1376), S. Maria in Cosmedin (1119), Sta. Pudenziana (1130), Sta. Francesca Romana (1200); SS. Giovanni e Paolo on the Caelian (1216), S. Alessio on the Aventine (1217), San Lorenzo fuori le Mura (1216), S. Maria in Trastevere (1140), S. Giorgio (1280), and S. Crisogono; the two latter have been a good deal altered by restorations, and have had stumpy spires added. This style of construction appears to have been followed from the 12th to the 16th cent., the earliest existing being that of S. Praxedes, the latest that of Santo Spirito in Sassia, an extremely elegant Campanile, with 4 tiers of double recessed arches, erected in the Pontificate of Sixtus IV. (1486.)

rated. The side-walls of the nave and the face of the arch of the tribune are covered with mosaics of much interest in the history of art. Those on the side walls represent in compartments different subjects of the Old Testament, illustrating chiefly the lives of Moses, Joshua, Abraham, Isaac, and Jacob. They are known by a letter from Adrian I. to Charlemagne to have been in existence in the 8th century, and are generally considered to date from the pontificate of Sixtus III., whose name is on the top of the wall of the arch. The Mosaics on the face of this arch represent subjects from the New Testament, the Annunciation and the Presentation in the Temple, the Adoration of the Magi, the Massacre of the Innocents, with the two Holy cities of Bethlehem and Jerusalem. The vault of the tribune is covered with mosaics by *Jacopo da Tivoli* (1295), the same who executed a part of those in the Lateran basilica: they represent the Coronation of the Virgin with angels and 3 saints on each side, and are inscribed with the name of the artist: the five below and between the windows are by *Gaddo Gaddi*; they represent the Purification, the Annunciation, the Nativity, the Adoration of the Wise Men, the Presentation in the Temple, and Death of the Virgin. Beneath, the table of the high altar rests on a large urn in red porphyry, supposed to have contained the remains of the founder of the church; it formerly stood in the narthex of the basilica; the inscription on the tomb is now let into one of the walls of the baptistery. Over the high altar rises the baldacchino erected by Benedict XIV. from the designs of *Fuga*: it is supported by 4 Corinthian columns of red porphyry, entwined with gilt bronze palm-leaves, and surmounted by 4 angels in marble by *Pietro Bracci*. Beneath is the Confession of St. Matthew the Evangelist, where his relics and those of sundry other saints are preserved. It is preceded by a semicircular atrium similar to those at St. Peter's, the Lateran, San Paolo, and reached by a double flight of steps, the whole magnificently deco-

rated with coloured marbles, and columns of Egyptian alabaster,—a work recently completed at the expense of Pius IX. from the designs of Vespignani. The present Pope is said to have selected this as his last resting-place, as Pius VI. did at St. Peter's.

The *Sistine Chapel*, or of the *Holy Sacrament*, near the end of the rt. aisle, was erected by Sixtus V. from the designs of Fontana, and is rich in marbles and other ornaments. It contains the tomb of Sixtus V., with his statue by Val-soldo; and that of Pius V. by *Leonardo da Sarzana*, the urn of which is a fine mass of *verde antico* with bronze ornaments. The numerous bas-reliefs of historical subjects relative to the two pontificates are chiefly by Flemish artists of little merit. The altar in the centre has a fine tabernacle sustained by 4 angels in bronze. We are told that this chapel was commenced when Sixtus was a cardinal, and that Gregory XIII. suspended his allowance on the ground that he must be a rich man to incur such an expense. The work would have been postponed in consequence, if Fontana had not placed at the disposal of Sixtus, then Cardinal di Montalto, the whole of his savings, an act of generosity which he repaid by his constant patronage after his elevation to the pontificate. The frescoes of the chapel are by *Pozzo*, *Cesare Nebbia*, and other contemporary artists; and the bas-reliefs round the monuments of the two popes, by *Cordieri*; they represent different events during their reigns—those of the battle of Lepanto, which took place during the pontificate of Pius V., and his sending assistance to Charles IX. of France for the persecution of the Protestants: the statue of St. Dominick is by *G. B. Porta*. In the subterranean chapel beneath the altar is the smaller one, in which is preserved the sacred *Culla*, which forms the object of a solemn ceremony and procession on Christmas Eve. The *Culla* consists of five boards of the manger wherein the infant Saviour was deposited at the Nativity; they are enclosed in an

urn of silver and crystal, with a fine gilt figure of the Child on the top, from the designs of Valadier. As to their history, they were brought to Rome from Bethlehem when the remains of St. Jerome were also removed, in the middle of the 7th century, by Pope Theodorus. There is a good statue of St. Gaetano by Bernini here. In the small chapel of Sta. Lucia, on the rt. before entering the more gorgeous one of Sixtus V., the altar consists of a curious Christian sarcophagus of the 4th century, with bas-relief in 2 series representing 10 of the ordinary subjects of early Christian Sculpture (see p. 295): it is supposed to have belonged to Petronius Probus, consul in A.D. 341, whose portrait is on a medallion in front. The richness of this chapel, (which has been entirely repaired by Pius IX., under the direction of Vespignani) is far surpassed by the *Capella Paolina*, or *Borghesiana*, belonging to the Borghese family, on the opposite side of the basilica, built by Paul V. from the designs of Flaminio Ponzio (1608), and remarkable for the magnificence of its architectural decorations. The altarpiece is formed of fluted columns or bands of jasper; and is celebrated for the miraculous painting of the Virgin and Child, traditionally attributed to St. Luke, and pronounced to be such in the copy of a papal bull attached to one of the walls. It is the same which St. Gregory the Great carried in procession to stay the plague that desolated Rome in A.D. 590; above it, and surmounting the altarpiece, is a bronze bas-relief by *Stefano Maderno*, representing the miracle of the snow, above alluded to. The frescoes on the sides of the windows above the tombs, and those on the great arches, are by *Guido*, with the exception of the Madonna, which was painted by *Lanfranco*. The frescoes around the altar and on the pendentives beneath the cupola are by *Cav. d' Arpino*; those of the cupola, representing the Virgin standing on the half-moon, are by *Cigoli*. The sepulchral monuments in this chapel are remarkable: that of Paul V. is covered with bas-reliefs and small statues by Buonvicino, Ippolito Buzi, and others

of the school of Bernini. That of Clement VIII., of the Aldobrandini family, who gave Paul his cardinal's hat: the bas-reliefs on it are by Mochi, Pietro Bernini, and other sculptors of the same school. The statues of both pontiffs are by *Silla da Viggiu*; those of Aaron, St. Bernard, and St. Athanasius, by *N. Cordieri*. The 2 smaller chapels on each side of the entrance of the Capella Borghesiana are dedicated to S. Carlo Borromeo and Sta. Francesca Romana, their paintings by *B. Croce* and *Baglioni*. Beneath the Borghese Chapel are the sepulchral vaults in which the members of the family are interred, the last occupants being our countrywoman Princess Gwendaline Talbot Borghese and her 3 infant children, who followed her so soon to the grave. Few members of the Roman nobility have been so universally regretted by all classes as Princess Borghese; her charities and benevolence were unbounded, her death at the time was considered a public calamity, and her memory is still venerated as that of one worthy of the highest honours with which such a life of virtue and good works is rewarded by the church of which she was so bright an ornament. On the same side of the ch. are the chapels of the Sforza family, designed by *M. Angelo*, now the winter choir of the canons, with a painting of the Assumption over the altar by *Gir. da Sermoneta*; and next to it the Capella Cesi, now belonging to the Ducal house of Massimo, containing 2 sepulchral monuments of cardinals of the Cesi family, by *Gug. della Porta*. The Baptistry, on the rt. on entering the basilica, formerly the choir, was erected by *F. Ponzio*; the bas-relief over the altar, of the Assumption, is by *Bernini*; it was fitted up for its present use by Leo XII.; the font is a fine basin of red porphyry, with bronze ornaments, by *Valadier*. On the wall is the sepulchral inscription of Patritius, the founder of the basilica above alluded to. Opening out of the baptistry on one side is the Sacristy, containing a picture of the Virgin and Child by *Sc. Gaetani*, and frescoes by *Passignani*; and

[*Rome.*]

on the other a passage leading out of the ch., in which is a bronze statue of Paul V. In other parts of the basilica are, at the extremity of the rt. aisle, the Gothic tomb of Cardinal Gonsalvo Rodrigo, Bishop of Albano, by Giovanni Cosimati, dated 1299, and above a mosaic of the Virgin with SS. Matthew and Jerome, whose remains are supposed to lie in this ch.; the monument to Clement IX., with sculptures by Guidi, Fancelli, and Ercole Ferrata, was erected by Clement X.; another raised by Sixtus V., when cardinal, to Nicholas IV., perhaps the finest of all, is by *Leonardo da Sarzana*; the sepulchral stone of the family of Platina, the historian of the popes, near the N. extremity of the l.-hand aisle; and at the opposite end, near the great entrance, the tomb of 2 members of the French family De Levis, of Arles, one a cardinal, another an archbishop—a handsome specimen of the sepulchral monuments of the early part of the 16th century. The pavement of Sta. M. Maggiore is very beautiful, consisting of alternate compartments of mosaic work and marble, but of comparatively recent date.

The ceremonies in this basilica during the year were of a very imposing kind. At the Feast of Pentecost the pope celebrated high mass here, unless it took place in the Sixtine chapel. On the Festival of the Assumption, August 15th, high mass was always performed by the cardinal archpriest of the basilica in presence of the pope, who afterwards pronounced from the balcony his benediction on the people. The ceremony of the *Presepe* on Christmas Eve, in which the *Culla* is carried in procession, has been already noticed; it takes place at 3 A.M., but is not calculated to repay the expectation of the visitor who looks only to ceremonial display. The Sacred *Culla* is exposed over the high altar in a magnificent silver and crystal ornament the whole of the next day, during which the ch. is brilliantly illuminated, and the Paoline and Sixtine Chapels opened. On the 5th of August the Feast of Santa Maria ad

Nives is celebrated in the Borghese chapel.

In front of the basilica is one of the most beautiful Corinthian columns in Rome, called the *Colonna della Vergine*. It is of white marble, and is the only one which has been preserved to attest the magnificence of the basilica of Constantine, on the Sacra Via, although it probably belonged to an edifice of an earlier period, possibly to the Temple of Peace founded by Vespasian. It is 47 feet high without the capital and base, which are not proportioned to the size of the column. It was erected here by Paul V. in 1613, under the direction of Carlo Maderno. On the summit is a bronze statue of the Virgin standing on the half-moon, by Bertelot. Near this is a small pillar in the form of a cannon surmounted by a cross, to commemorate the absolution given by Clement VIII. in 1595 to Henry IV. of France, on his abandoning from state considerations the Protestant faith of his ancestors.

4. *Basilica of San Paolo fuori le Mura*, about $1\frac{1}{2}$ mile beyond the Porta San Paolo, and on the road to Ostia, and hence called the *Basilica Ostiensis*. Forty years ago there was no monument at Rome which the lover of early Christian art regarded with more lively interest than this magnificent temple of the first ages of our faith. It was commenced by the emperors Valentinian II. and Theodosius in A.D. 388, on the site of a more ancient basilica founded by Constantine, over the catacomb of Lucina, a Roman lady who had embraced Christianity, and completed by Honorius in 395: Leo III. restored it in the 8th century. In all its subsequent alterations the original plan was carefully preserved, being the only specimen existing in Rome of the great Basilicas, similar to what St. Peter's was before it was replaced by its present magnificent successor; and it was one of the first places to which the Christian traveller endeavoured to perform a pilgrimage. The length of the basilica was 411 ft., of the transepts 279 ft.; the body of the building was 295 ft. by 214 ft., and was divided into a nave and 2 aisles

on either side by 4 rows of Corinthian columns of different kinds of marble, 20 in each, surmounted by a fine open-work roof, formed of immense beams and rafters of pine-wood, without any decoration, as we still see in some of the basilicas of the same period at Ravenna; and the whole building presented an assemblage of columns amounting to no less than 138, most of them ancient, and forming by far the finest collection in the world. Under the high altar was the tomb which the tradition of the Church, from the earliest times, had pointed out as the burial-place of St. Paul, whose body, on the same authority, had been removed here from the Vatican in A.D. 251, and enclosed in a stone urn, on which was engraved the name of the Apostle. The mosaics of the great arch, the bronze gate cast at Constantinople, the series of portraits of the Popes, its monuments and altars, all combined to increase the interest of the sacred edifice. For British travellers this basilica possessed an additional interest, since it was the church of which the Kings of England were protectors previous to the Reformation, as the sovereigns of Austria, France, and Spain are still of the basilicas of the Vatican, of the Lateran, and of Sta. Maria Maggiore. All this is now a matter of history, and the edifice in which Christian worship had been uninterruptedly celebrated for nearly fifteen centuries was reduced to a heap of ruins on the 16th July, 1823. The roof took fire during some repairs, and fell into the nave and aisles, where it raged with such fury, that the marble columns of the nave were completely calcined, and the large porphyry columns of the altars and those which supported the great arch of the tribune were split into fragments. The only portions which escaped were the western façade, with its mosaics of the 13th century; a colonnade erected by Benedict XIII.; the tribune, and the mosaics of the 13th century on its vault; some portions of the portraits of the popes; part of the bronze gate; 40 columns of the side aisles; and some sarcophagi with bas-reliefs.

Since this disaster, large sums have been contributed by the Catholic sovereigns and princes, and by each successive pope, for the restoration of the building; and the work is now completed as far as the interior is concerned, the plan and dimensions of the edifice as contemplated by Honorius having been carefully followed. The-transept and the high altar were finished and dedicated in 1840 by Gregory XVI., and the whole edifice in Dec. 1854, by Pius IX., in the presence of an immense concourse of Church dignitaries and prelates from every part of Christendom. Nothing can exceed the richness of the whole edifice. The splendid nave and aisles have been completed by Pius IX. The roof of the nave is a magnificent specimen of modern carved woodwork and gilding, having the armorial bearings of the reigning pontiff in the centre; but is over gaudy and heavy, and greatly inferior in general effect to the plain open wooden one of the Theodosian edifice. The effect of the 4 ranges of granite columns is unparalleled, certainly much finer than what the basilica presented before it was burned down.

The usual entrance to the basilica is by a side door opening into the N. transept. In the first hall out of the S. transept is a huge sitting statue of Gregory XVI. by Rinaldi, and some mediæval mosaics from the ancient ch.; in the second a picture by Mr. Severn, formerly British Consul at Rome, which was presented by Card. Weld. From here, leading to the cloisters, is a passage with rude frescoes of the 13th or 14th cents. on the walls, which have been miserably restored.

There are 80 columns of granite in all, between the nave and aisles, of the Corinthian order, the capitals being of white marble, the columns on each side of the nave being the largest; in addition to which, there are 2 more colossal than the rest, of the Ionic order, supporting the arch over the high altar between the transept and the nave, and which in the original church was erected in 440 by Galla Placidia, the sister of the Emperor Honorius. Each of

these magnificent pillars is of a single block, from the quarries at Montorfano, near Baveno, on the Lago Maggiore, from where they were conveyed on rafts to the sea, and from the mouth of the Po to their present site in sailing vessels. Beneath the arch of Galla Placidia stands the high altar, under which are preserved the relics of St. Paul, except the head, which is at the Lateran, surmounted by a Gothic canopy on 4 columns of red porphyry, and over this again by a magnificent baldacchino, supported by 4 columns of oriental alabaster, presented to Gregory XVI. by Mahomet Ali, the Viceroy of Egypt. In front of the high altar, towards the nave, is the highly decorated chapel or Confession of St. Timothy, where his remains are deposited. In the centre of the transept, and behind the high altar, is a magnificent tribune, the vault over which is covered with mosaics executed, probably, in the pontificate of Honorius III., in the early part of the 13th century; they have been much restored, and have thereby suffered; in the centre stands a modern richly-decorated episcopal chair in marble, and on either side 4 columns of violet marble saved from the ruins of the ancient basilica; above, in a lunette, is a painting by *Cammuccini*, representing St. Paul borne to Heaven by Angels. On either side of the tribune are 2 chapels; on the l. those of St. Stephen, a very beautiful edifice by Poletti (the statue of the patron saint over the altar is a good work by Rinaldi), and of the Crucifix, with a statue of St. Bridget by Carlo Maderno, and a very ancient one in wood of St. Paul: the Crucifix over the altar is attributed to *Pietro Cavallini*, and supposed to be that which discoursed with St. Bridget. On the opposite side of the tribune is the choir, by *Carlo Maderno*, which remains nearly as it stood before the fire; and near to it the chapel of St. Benedict, with a statue of the patron saint by Tenerani: the small columns of grey marble which surround it were brought from the ruins of Roman Veii. The altar at the N. extremity of the transept is dedicated to St. Paul; the large pic-

ture over it, by *Cammuccini*, represents the Conversion of the saint; the statues on the sides, of St. Gregory the Great and St. Romualdo, are by *Laboureur* and *Stocchi*; the altar in the opposite transept has a painting of the Assumption, by *Agricola*, and statues of St. Benedict and Sta. Theresa; the frescoes above are by *Podesti*. The altar-piece, by *Agricola*, has been removed from the opposite transept to the vestibule, and replaced by a magnificent copy of the Madonna of Monte Luce, in mosaic, at the expense of Pius IX. The mosaics of the tribune only required repairing after the fire; but as those on the arch of *Placidia*, facing the nave, were destroyed, these which we see now upon it, representing our Saviour in the centre, with the 24 elders of the Revelations on either side, are modern but exact copies; in the rt. transept near the high altar stands a very curious marble candelabrum of the 10th cent., covered with rude sculptures. The frescoes in the transept, representing the principal events in the life of St. Paul, by *Gagliardi*, *Podesti*, *Balbi*, *Coggetti*, *de Sanctis*, *Consoni*, *Marianecchi*, *Mariani*, and *Carta*. The series of portraits of the popes in mosaic include all those who occupied the Papal Chair from St. Peter to the reigning pontiff; those in the transept down to John IV. have been acknowledged as saints by the Church: they are continued round the nave and aisles. These portraits are executed at the mosaic workshops at the Vatican; each has employed the entire labour of an artist for 12 months. It will be scarcely necessary to inform the visitor, that, except of the later popes, the likenesses are imaginary. The lower windows of the aisles are filled with full-length representations in painted glass of Saints. The colossal statues of SS. Peter and Paul, at the extremity of the nave towards the transept, are by *Obice* and *Girometti*.

A campanile, more like an ancient pharos than a bell-tower, has been erected at the N. extremity of the tribune, at a cost of 20,000*l*. The façade of the basilica towards the river, with a portico of colossal monolith columns

of granite from Lake Maggiore, was commenced by Pius IX.; before it opens a square atrium or fore-court, surrounded with arcades, extending to near the bank of the Tiber; there is a handsome Corinthian portico, supported by 8 columns of grey cippolino, at the end of the N. transept, on the side where the basilica is approached from Rome. In May, 1875, the upper portion of the new façade was completed. It is ornamented with mosaics representing the four Prophets, the mystic cities and the mystic lamb, and our Saviour between SS. Peter and Paul.

The total length of the new basilica is 396 feet, not including the tribune; the length of the nave 306; the width of the nave and side aisles 222; the width of the transepts 250; and the length of the transept, exclusive of the tribune, 90 feet. For many years prior to the destruction of San Paolo the monks were compelled by malaria to leave the spot before the summer heats set in; and unhappily there is reason to believe that the pestilence is increasing rather than diminishing in intensity. The visitor will be interested in examining the models of the basilica in the office of the architect close by.

The principal **Cloister* of the Benedictine monastery adjoining the basilica forms a fine square, surrounded by arcades supported by very beautiful coupled columns of various shapes, and is highly curious as an example of the monastic architecture of the 12th and 13th centuries. The columns present almost every known variety of form; spiral, twisted, fluted, and sometimes 2 or 3 of these fanciful varieties combined. Many of them, as well as the entablature, are covered with mosaics. On the walls are numerous Roman and early Christian inscriptions, and several sepulchral monuments that once stood in the ruined basilica. In this monastery Pius VII. lived for many years as the Benedictine monk Gregorio Chiaramonti.

The convent of S. Paolo has undergone a thorough restoration, and the library of the monks, formerly in the convent of S. Callisto in Trastevere, transferred hither. Amongst the pre-

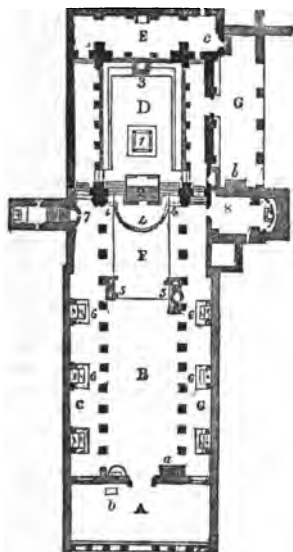
cious documents in it is the celebrated copy of the Vulgate or Latin version of the Bible, a MS. written on vellum, and long supposed to have been given to the convent by Charlemagne. There is reason to suppose, however, that it does not date farther back than the 11th centy. The printed books number about 12,000, and are chiefly on divinity, canon law, and ecclesiastical subjects. The visitor will not fail to remark that the shield bearing the arms of the abbot of this convent, a hand grasping a sword, is surrounded by the ribbon of the Order of the Garter, with the motto, *Honi soit qui mal y pense*, a remnant of the connection of our Sovereigns with the monastery, of which, as well as of the adjoining basilica, the kings of England were the royal patrons and protectors.

5. *Basilica of San Lorenzo*, 10 min. walk beyond the Porta di San Lorenzo, on the road to Tivoli. The foundation of this ancient basilica is generally attributed to Constantine, about A.D. 330; it appears to have been enlarged by the empress Galla Placidia in the 5th century. It was partly rebuilt in 578 by Pelagius II. In 1216 Honorius III. reversed the plan of the building by adding a new nave behind the place of the tribune of the Pelagian basilica, and bringing the entrance, which formerly opened at the E. end, to the W. and opposite the high altar; he at the same time added the present vestibule-portico.* This

* In visiting S. Lorenzo it must be borne in mind that the ch. of the time of Constantine, as restored by Pelagius, and that added by Honorius, formed two distinct edifices; some ecclesiologists even suppose that the two churches were separate at one time, having each its entrance, and were turned back to back, as we have seen in the temples of Venus and Rome. The parts belonging to the earliest period are the vestibule (x), the columns and the sides of the presbytery, and the great arch of the tribune decorated with mosaics of the time of Pelagius, and facing the E. Honorius pulled down the apse, erected the present nave and vestibule, and converted the ch. of Constantine and Pelagius into a raised presbytery, by filling it up to a considerable height with rubbish, on which he placed the high altar over the original confessional. In the annexed ground-plan of the edifice, the portions of the early basilica, almost similar in plan to that of St. Agnese, are marked in a darker

vestibule (A) is supported by 6 columns, 4 of which have spiral flutings, and, as well as the Ionic capitals, are of good workmanship; the other 2, except the capitals, are plain and in grey marble, the whole surmounted by a handsome marble frieze, with sculptures of flowers, foliage, and lions' heads, of an earlier period. On it are mosaics of Honorius III., St. Lawrence, of Christ, St. Stephen, and St. Hyacinthus, in a very rude style. The paintings under the portico are referred to the time of Honorius III.; they represent events in the history of that pope, of St. Lawrence, and St. Stephen—amongst the former the coronation of Pierre de Courtenay count of Auxerre, as emperor of the East, which took place here in 1217; they have been recently restored, indeed repainted, so as to deprive them of much of their primitive artistic character and style. The painting on the façade above, of several Popes and saints, including Pius IX., is modern, and in imitation of mediæval mosaic. Under the portico have been placed some sepulchral urns, one a curious sarcophagus (b), which formerly stood behind the presbytery or in the vestibule of the ch. of Pelagius; it is covered with bas-reliefs representing a vintage, the vine-gatherers being Genii, with different birds and animals; it is believed to have contained originally the remains of Pope St. Zosimus (ob. A.D. 417), and subsequently of Damasus II., who died in 1048. The two under canopies stood formerly in the cloisters. The interior of the basilica has a nave (B) divided from the 2 side aisles (c) by 22 columns with Ionic capitals, 16 of which are of Egyptian and grey Corsican or Sardinian granite, the remainder of cippolino: the granite columns are of different dimensions; some, short and stumpy, belonged evidently to a Doric edifice. The tribune (D), which constituted the body of the church built by Pelagius II., is tint; the place of its tribune, now destroyed, by a semicircular line; and the edifice of Honorius, with the more recent additions, in a lighter shade.

raised above the floor of the more modern nave, as in many of the mediæval basilicas; it is surrounded by 10 magnificent fluted columns of *pavonazzetto* or violet and 2 of white marble, evidently taken from some ancient building. They were buried half the length of their shafts below the pavement until 1821, when they



Basilica of S. Lorenzo.

A. Vestibule. B. Nave. C. C. Aisles. D. Presbytery. E. Inner vestibule or narthex of the primitive ch. F. Choir of more modern ch. G. Modern sacristy replacing the mediæval. Lateral portico. 1. High altar. 3. Episcopal throne. 4, 4. Dotted lines showing the site of the apse of the primitive ch. 5, 5. Ambones. 6, 6. Altars. 7. Entrance to the Catacombs. a. Tomb of Cardinal Fieschi. b. Sarcophagus of Pope Zosimus. c. Entrance to primitive Basilica.

were partially laid bare to the pedestals; they are now entirely so. Ten of them have Corinthian, and 2, which are shorter, richly-sculptured capitals ornamented with military trophies. The entablature is also formed of fragments of ancient sculptures, among which friezes and other ornaments

may be recognised. Above this is a second range of 10 smaller columns of different styles, and 2 of black Egyptian granite, which formerly enclosed the gallery set apart for females, as we shall see still existing in the church of Sta. Agnese fuori le Mura, which this more ancient portion of the basilica of S. Lorenzo resembled. Close to the door, near the principal entrance, is an ancient Pagan sarcophagus (a) with good bas-reliefs representing a Roman marriage; it was converted in the 13th cent. into the tomb of Cardinal Guglielmo dei Fieschi, nephew of Innocent IV.: the bas-reliefs on the cover are also good. In the aisle of the nave is a subterranean chapel (7), close to which is the descent into the *Catacombs of Sta. Ciriaca*, in which the body of St. Lawrence is supposed to have been at first interred. These catacombs consist of low galleries with loculi or graves on the sides. They are seldom visited, as those of Sta. Agnese, St. Sebastian, and St. Calisto are more easily examined, and convey a much better idea of the general disposition and arrangements of these early Christian cemeteries. There are some curious ancient fragments and Christian inscriptions found in the neighbouring catacombs in the small cloister of the adjoining convent (of the Capucin friars). This cloister, as well as the bell-tower, are probably of the early part of the 13th cent. (1216). It has been restored, and the walls covered with ancient and mediæval inscriptions and marbles. In the nave are the two *ambones* (5, 5), or marble pulpits, interesting relics of the mediæval period of Christianity. They stand on each side of that raised portion which corresponded to the choir (F) in the basilica of Honorius; the Gospel was chanted from the one on the S. side, which has a double row of steps leading to it, the reading-desk turned towards the choir; and the Epistle from that on the N., with a single desk towards the high altar; near the first is a mosaic candelabrum standing on a Roman cippus reversed, having an olive-branch and birds sculptured on it,

In the volutes of the 8th column of the nave on the rt. are sculptured a *lizard* and a *frog*, which led Winckelmann to suppose that all these columns were taken from one of the temples in the Portico of Octavia. Pliny tells us that the architects of the temples and Portico of Metellus, which occupied the site of that of Octavia, were two Spartans, named Sauros and Batrachus, and that, being wealthy, the only reward they asked was the permission to inscribe their names upon their work. This was refused; but they introduced them into the ornaments of the building, under the figures of a lizard and a frog. The identity of the column seems to be confirmed by discoveries, among the ornaments of the entablature, of fragments representing trophies and naval memorials, which are supposed to refer to the victory of Actium. The fine open-work wooden roof, as well as the side walls over the columns of the nave, and the spaces between the windows, have been beautifully painted by the late eminent artist Fracassini (the large subject represent events in the lives of SS. Lawrence and Hyacinthus), adding much to the beauty of this ancient basilica. In the centre of the floor of the nave is a mosaic of 2 men in armour, with triangular shields, and surrounded by griffons, of the period of Honorius III. The *high altar* (1) and its tabernacle, supported by 4 red porphyry columns, stand above the Confession (2), where, in a marble urn, enclosed within a richly gilt grating, are deposited the remains of St. Lawrence, St. Stephen, and of St. Justin, martyrs. As an inscription on the tabernacle tells us, it was erected by the sons of a Magister Paulus in 1148; it is consequently anterior to the additions by Honorius. Behind the high altar is an elaborate screen in mosaic with panels of red and green porphyry, and in its centre an ancient episcopal chair (3), with good torse columns in mosaic on either side. Beneath the Presbytery is the crypt, supported by numerous marble piers. Upon the face of the arch, overlooking the high altar, is a mosaic representing our Saviour with SS. Peter,

Paul, Stephen, Lawrence, Hippolitus, and Pope Pelagius II. himself offering his ch., with his name (Pelagius Epis.), and the holy cities of Bethlehem and Jerusalem on each side, above which two of the original windows of the basilica, formed of slabs of marble, in which were inserted circular panes of translucent alabaster, by which a dim light was admitted, now replaced by gaudy-coloured opaque glass. This part of the earlier edifice faced originally the entrance of the ch. from the E., as we see in all the Christian basilicas where they have been left as primitively erected—St. Paul's, Sta. M. Maggiore, &c. It dates from the construction of Pope Pelagius in the 6th century; during the restorations the spaces between the windows on the outside and towards the E., only to be seen from the burying-ground, were found to be decorated with paintings of Angels and Saints in the style of the 12th century; they were whitewashed over, and are much defaced. Behind the Tribune, and considerably below its level, is the vestibule (x) of the primitive church, on the floor of which are portions of the Pelagian pavement, composed of rude mosaics and slabs of marble, whilst in two arched niches are paintings of the Virgin and female Saints, and of S. Sixtus II., both of very early periods, but not anterior to the 9th century. The pavement of the Tribune is of that variety of mosaic called *opus Alexandrinum*. The whole space beneath the Tribune has been excavated to the level of the original floor, and led to the discovery of some sepulchral inscriptions and paintings of an early Christian date.

Extensive excavations have been executed to insulate the church of S. Lorenzo by cutting away the hill of tufa against which it was built, as well as the E. front of the early Basilica, and where its connexion with the pre-existing catacombs can be well seen; and a new roof erected over the whole of the sacred edifice. In front of the Basilica is a handsome Doric column of red granite found at Ostia, on which stands a good bronze statue of St. Lawrence by Galletti; it was erected in 1865

by Pius IX., from the designs of Vespignani, who planned also the restoration of the Basilica.

The great extramural *Cemetery*, the only one about Rome, commenced during the first French occupation, adjoins the basilica of San Lorenzo; it has been greatly extended of late years, since burying in churches has been in a great measure interdicted at Rome, except in the case of the noble families who possess proprietary chapels in them, and to ecclesiastics and members of the monastic orders. It is far behind in general arrangement, and the taste of its monuments, the public cemeteries of other large towns of Italy, especially of Naples, Bologna, Verona, Genoa, Brescia, &c. The best monuments are in the raised portion behind the Basilica; two erected by the diligence owner, Marignoli, are very handsome specimens in the style of the Renaissance. The monument erected by Pius IX. to the Zouave and other foreign soldiers in his service who fell in the battle of Mentana occupies a central position in this part of the cemetery. In the centre of the cemetery has been erected a handsome ch., where the last services are performed over the dead. In the escarpment of the tufa-rock, cut away to enlarge the cemetery, the visitor will observe numerous galleries of the catacombs of Santa Ciriaca laid open, with the loculi or graves excavated in their sides, and a large arcossolium with paintings of the Good Shepherd and other figures. The Doric square atrium, the monumental gate, and the ch. in the centre, as well as the general arrangement of the cemetery, are from Vespignani's designs.

§ 25. CHURCHES.

The 54 parochial churches of Rome, according to the circumscription of the parishes established by Leo XII., 45 of which are within the walls, and 9 outside, form but a small proportion of the whole number. Upwards of 300 churches are enumerated, independently of those classed under the head of Basilicas. As might be expected in so large a number, there

are comparatively few which possess much interest for the stranger. In the following descriptions are included all those which are in any way remarkable for their architecture, the works of art they contain, or their history. In visiting the churches the usual fee to the sacristan who shows the pictures, &c., is 1 franc for a party; one-half is amply sufficient for a single visitor. The churches, except the principal basilicas, which are open all day, are generally closed from 12 to 3. Many of those attached to monasteries and convents are only open at an early hour, and some only on the festival of the patron saint.

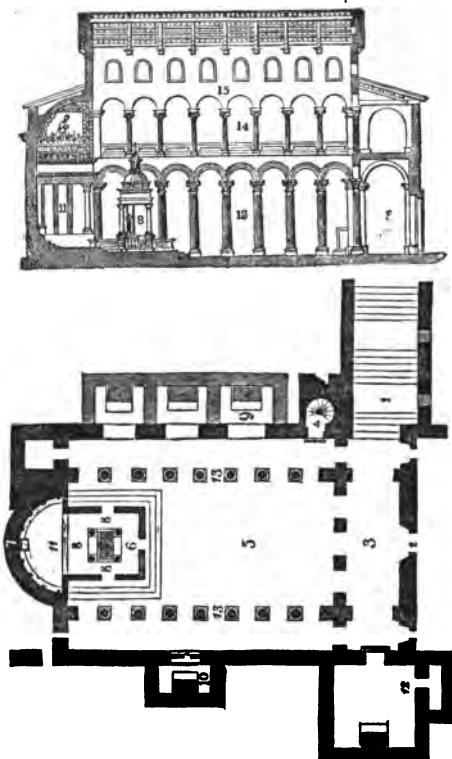
S. Agata de' Goti, or in *Suburra*, in the *Via de' Mazzarini*, and on the E. declivity of the Quirinal, is said to have been founded by Ricimer the leader of the Goths, about the year 460. Polluted by the Arians, it was subsequently abandoned, but re-established by St. Gregory the Great, who dedicated it to its present patron saint in 693. No part of the ancient edifice remains, the present ch. having been restored, as we see it, in 1633. It consists of a nave and aisles separated by 6 columns of grey granite on each side, with Ionic capitals, from some ancient edifice. The only objects of interest to the traveller are the tomb of Lascaris and the monument to D. O'Connell: the former, a simple sepulchral slab, is between the two columns on the right of the principal entrance; the latter against the wall in the l. aisle. John Lascaris was one of the Greek refugees who fled their country after the fall of Constantinople, and amongst the most efficient introducers of Greek literature into western Europe. The inscription, written by himself in Greek, is to the following effect:—"Lascaris lies here in a foreign grave; but, O stranger, he does not feel uncomfortable on that account—he rather rejoices; yet is not without a pang, as a Grecian, that his fatherland cannot afford him an emancipated sod of earth." The monument which contains the heart of O'Connell, which he bequeathed to this ch., will prove more interest-

ing to the British visitor. It was raised at the expense of Charles Bianconi, of *Irish* car notability, styled in the dedicatory inscription the "faithful friend of the immortal Liberator." The bas-reliefs on it, as well as the whole monument, executed by *Benzoni* in 1856, are in a very mediocre style of sculpture. The representation of O'Connell refusing to sign the Declaration at the Bar of the House of Commons in 1829 is a poor production, both as to subject and design; the inscription is a strange mixture of vanity and misrepresentation. In the opposite aisle is a good monument to Cardinal Mario y Catalan, in the cinquecento style. The ch. of S. Agata is attached to a college for the education of Irish priests, of whom there are about 50 at present on the establishment.

S. Agnese, in the Piazza Navona, built on the spot where St. Agnes is said to have been publicly exposed after her torture, and to have struck with blindness the first person who saw her degradation. This is one of the good examples of a ch. in the form of the Greek cross. It was entirely rebuilt in 1642 by the princes of the Pamfili family, from the designs of Girolamo Rainaldi, and is generally regarded as his masterpiece. The façade and the cupola are by Borromini. The interior is rich in marbles and ornaments, and has 8 fine columns of red Cotanella marble. The vestibule and 3 splendid chapels form the arms of the Greek cross; they are decorated with statues and large alto-reliefs. Among the sculptures most deserving of notice are the St. Sebastian, in the chapel on the l., an antique statue altered by *Paolo Campi*; the St. Agnes, in the opposite one, by *Ercole Ferrata*: commencing on the rt. is the Death of St. Alexis, by *Fr. Rossi*; the Martyrdom of St. Emerentiana, on the rt. of the high altar, by *Ercole Ferrata*; the Virgin and Saints, over the high altar itself, is by *Dom. Guidi*; the Martyrdom of St. Cecilia, in the chapel on the l., by *A. Raggi*; and on the l. of the entrance St. Eustachius amidst the wild beasts in the Amphitheatre, by

Ercole Ferrata and *Caffa*. The cupola was painted by *Ciro Ferri* and his pupil *Corbellini*, the lunettes by *Baccioccio*. The monument of Innocent X., over the entrance, is by *Masi*. In the subterranean chapel the bas-relief over the altar, which is supposed to stand on the very spot of the Stadium where St. Agnes was exposed, representing her miraculously covered with hair, is by *Algardi*. This handsome ch. has been recently restored by the present Prince Doria Pamfili, the head of the family, who have their burying-place in the vaults beneath. In a recess behind the high altar, entered from near the chapel of Sta. Cecilia, has been lately erected the sepulchral chapel of the late Princess Mary Talbot Doria, our countrywoman (died in 1857), who for so many years was one of the brightest ornaments of the aristocratic circle in her adopted country. Attached to this ch. are the Pamfili College and the palace erected by Innocent X. for his family (see Index).

S. Agnese fuori le Mura, a small basilica about a mile beyond the Porta Pia, one of the very few churches which has preserved its ancient form and arrangement with little change, and in this respect one of the most interesting Christian edifices in or about Rome. It was founded in 324 by Constantine, at the request of his sister Constantia, on the spot where the remains of St. Agnes were discovered. It was enlarged by Pope Symmachus in its present form (498-574). The ch. being below the level of the soil, we descend into it by a long flight of marble stairs (1), whose walls are covered with sepulchral inscriptions, chiefly of the early Christians, found in the neighbourhood. Some of these inscriptions are interesting, as giving their dates, by having the names of the consuls of the period upon them; others, although written in the Greek character, express Latin words. One of the most remarkable is a large slab, covered with an inscription in verse, in honour of St. Agnes, by Pope St. Damasus (in 366-385); the



Section and Plan of S. Agnese.*

1. Stairs leading to the ch. 2. Entrance from the primitive atrium. 3, 3. Vestibule. 4. Stairs leading to gallery. 5. Nave. 6. Confessional. 7. Episcopal throne. 8. High altar. 9. Chapel of S. Jerome. 10. Chapel of the Sacrament. 11. Tribune. 12. Sacristy. 13. Lower range of columns. 14. Upper ditto. 15. Wall supporting roof.

letters are in the ordinary beautiful form used in all such memorials of that pontiff. Entering the ch. from here, the interior presents some striking characteristics of the unaltered basilica; it consists of a nave (5) separated from the 2 side aisles by 16 ancient columns (13), 10 of which are

* The basilica of S. Agnese being the most unaltered of the early Roman churches, we have annexed a ground plan and elevation of it on the same scale. It is the best existing specimen at Rome of the smaller basilicas, without transepts, and with an upper gallery.

of *Serravezza breccia*, 4 of the rare *portasanta*, and 2 of *pavonazzetto*, with good Corinthian and composite capitals—some of them curiously fluted. Above rises a second range (14) of columns of the same material, but of smaller dimensions, upon which rests the wall pierced with windows and supporting the roof. These columns enclose the gallery, resembling in some respects the triforium of our Gothic churches, one of the characteristics of the Pagan basilica, as described by Vitruvius, and

which, in the early Christian ones, was set aside for females, as it was in the Pagan edifices: this gallery in Sta. Agnese surrounds 3 sides of the ch. Between the windows are paintings of virgin martyrs. Under the high altar (8), with a baldacchino sustained by 4 porphyry columns, is the confessional (6) of St. Agnes, where her remains are deposited. Her statue on the altar is composed of an antique torso of Oriental alabaster, with modern head, hands, &c., in bronze gilt. The vault of the tribune (11) is covered with a mosaic representing St. Agnes between popes St. Symachus and Honorius; very interesting in the history of the art, and of the time of the latter pontiff (A.D. 630), the heads of the saints restored in the 17th cent., with an inscription in Latin verse. The fine fresco in the front of the tribune is by Gagliardi. The next chapel has a good bas-relief altar-piece in the cinquecento style, representing St. Lawrence and St. Stephen. The small chapel at the extremity of this aisle occupies the place of the ancient sacristy, and the modern sacristy (12) probably that of the ancient baptistery. At the side of the high altar is a handsome antique candelabrum in marble, found in the adjoining catacombs. This ch., having undergone a thorough repair at the expense of the reigning pope, is now one of the most beautiful about Rome: the handsome roof has been restored; a new marble pavement laid down; the intervals of the lower tier of aisles decorated with mosaics, and portraits of several of the popes most connected with the basilica. The festival of St. Agnes, on the 21st of January, and at a period when our countrymen visit Rome, will be well worth attending. High mass, accompanied by excellent music, is celebrated by the titular cardinal of the ch. or by a bishop, and is followed by a curious ceremony a little before 12 o'clock, the blessing of two lambs, which are placed upon the altar, decorated with flowers and garlands, and are afterwards handed over to the nuns of a convent in Rome, by whom they are reared for their wool, which is em-

ployed in making the palliums distributed by the pope to great church dignitaries, and by whom their mutton is eaten. Opening into the court of the convent is the newly-erected hall, on the site of an older one, where Pius IX. had a narrow escape from the falling of the floor, surrounded by several civil and ecclesiastical dignitaries, in 1854; a large fresco on the wall represents the scene of confusion, in which the pope, cardinals, church dignitaries, and military officers are seen precipitated headlong into the cellar. This painting is in a very poor style of art, and the effect it produces is decidedly ludicrous. On the adjoining wall are two marble slabs containing the names of all the dignitaries who were present, amongst whom are not a few of Hibernian origin, pupils of the College of the Propaganda. Adjoining this ch. is that of Sta. Costanza (p. 173).

S. Agostino, in the piazzetta of the same name, off the Via della Scrofa, which forms the S. continuation of the Via di Ripetta, built in 1483 by Cardinal d'Estouteville, ambassador of France, from the designs of the Florentine architect Baccio Pintelli. The whole building was restored in the last century by Vanvitelli (1740), and more recently in an overgorgeous style for an Italian Gothic edifice. The elegant simple front, which remains untouched, is of travertine taken from the Coliseum: the cupola was the first constructed in Rome. The interior retains the original pointed roof over the nave, choir, and transepts of the 15th century. Five piers on each side are covered with coloured marbles, having on the faces towards the nave alternately half-engaged Corinthian columns and figures of the prophets, the modern subjects above scriptural histories, and subjects relative to St. Augustin and his mother Sta. Monica. One of the great objects of interest in this ch. is the fresco by *Raphael* on the third pilaster on the l. of the nave: it represents the prophet Isaiah and 2 angels holding a tablet. According to Vasari, Raphael painted this fresco after he had seen the Pro-

phets of Michel Angelo in the Sixtine chapel. The fresco was injured in the time of Paul IV. by attempts to clean it, and was restored by Daniele da Volterra. The figures of the Prophets on the roof are modern, and by *Gagliardi*. The painting of the Madonna della Rosa, so called from the wreaths of roses held by the angels above, in the 2nd chapel on rt., is a copy of the lost picture by Raphael, formerly in the ch. at Loreto. In the chapel of St. Augustin, in the rt. transept, is a good picture of the saint by *Guercino*. The marble group of St. Thomas of Villanova, in the l. transept, is by *Ercole Ferrata*. The fine one of the Virgin and the infant Saviour, near the entrance to the ch., is a remarkable work of *Jacopo da Sansovino*, and is held in great veneration, and covered with rich offerings of devotees. The high altar and its 2 angels are from the designs of Bernini. The Madonna over it is a Greek painting brought from Constantinople. The fresco in the lunette of the apsis, representing Adam and Eve, is a fine work by *Gagliardi*. There are few works of art of transcendent merit in this church, except those already mentioned: the Madouna di Loreto in the first chapel on the l. is by *M. A. di Caravaggio*, and the group in marble of the Virgin and St. Anne in the 2nd by *Andrea da Sansovino*. The painting of St. Apollonia, in the 4th on l., is attributed to *Daniele da Volterra*. There are several sepulchral monuments of members of the Augustinian order, amongst others, of Panvinus the antiquary, and Card. Norris (ob. 1704).

In the adjoining convent, a fine building designed by Vanvitelli, is the *Biblioteca Angelica*, so called from Cardinal Angelo Rocca, who founded it in 1605. It is the third library in Rome in importance, containing nearly 90,000 printed books, 6000 pamphlets, and 2950 MSS. In this number are comprised many valuable works from the collections of Holstenius, presented by Card. Barberini and Card. Noris. It contains some valuable cinquecento editions, some inedited Chinese and Coptic MSS., a Syriac Gospel of the 7th century, a Dante of the 14th cen-

tury with miniatures, and an edition of Walton's Polyglot, with the preface acknowledging the encouragement of Cromwell, the "Serenissimus Princeps," which was afterwards altered to suit the dedication to Charles II. The library is open daily, except on holidays, from 8 A.M. until noon.

S. Alessio, on the Aventine, supposed to mark the site of the Armilustrum, where Plutarch tells us that Tattius was interred. It was originally dedicated to St. Boniface, the first ch. being built on the site of the house of Euphemianus, the father of St. Alexius, in the 9th century. In a recess from the passage leading to the Sacristy there is a good recumbent statue of Card. Guido di Bagno, who lived in the reign of Urban VIII. (1641), by C. Murena. It had a narrow escape in 1849, during the French bombardment, a shot having broken through the mosaic roof over it, and fallen within a few inches of the statue. The Romans had a battery in front of the ch., from which they cannonaded the French battery at Monte Verde, on the opposite side of the Tiber. In the choir are two handsome columns in mosaic on each side of the episcopal chair; they appear to have belonged to a series of 19 once here. Amongst some inscriptions, formerly in the ch., but now removed into the cloister of the adjoining convent, is a curious one to a member of the Massimo family, showing that it existed in the 11th century (1011). The campanile, much older than the ch., is a good specimen of the bell-towers of the 12th and 13th centuries. The ch. of St. Alessio is attached to a convent of the Somaschi fathers, and is seldom open except at an early hour. It is a model of cleanliness, as well as the cloister.

S. Anastasia, at the foot of the Palatine, towards the Tiber, on the site of a very ancient foundation of the 4th cent.: it gives a title to a cardinal priest. It is built over some large Roman chambers and reservoirs, which were probably connected with the neighbouring Circus Maximus, and which from the marks on the bricks

date from the time of the Antonines : near here stood in the earliest times the House of Evander and the Ara Maxima of Hercules. The present ch., erected in 1636, on the site of one of the 10th centy., is chiefly remarkable for 7 fluted Ionic columns of Pavonazzetto marble, supposed to have belonged to the Temple of Neptune on the Palatine, which, as well as others of grey granite, are built against the pilasters of the nave. Beneath the high altar is a recumbent statue of the patron saint, by *Erocole Ferrata*, in the exaggerated style of the school of *Bernini*. The celebrated scholar Card. Mai, who was titular of this ch., is buried in the l. transept, where a monument, at his own expense, by the sculptor *Benzoni*, has been erected to his memory ; the inscription on it in Latin verses is from the Cardinal's pen ; in digging the foundations for this monument several fragments of walls in opus quadratum, and a street connected with the adjoining Circus, were discovered. This ch. is seldom open except on Sundays, and then at an early hour.

S. Andrea delle Fratte, behind the College of the Propaganda, and which belonged to the Scottish Catholics before the Reformation, was restored at the end of the 16th cent. from the designs of Guerra, except the cupola and steeple, which are by Borromini. The front is by Valadier (1825), and erected at the expense of Cardinal Consalvi, who bequeathed for this and other works, including the erection in St. Peter's of a monument to his benefactor, Pius VII., the proceeds of his valuable collection of snuff-boxes, one of which, presented to him at the Concordat of 1801, was worth 30,000 francs. The two angels on each side of the high altar are by *Bernini* ; being found too small to stand on the bridge of St. Angelo, for which they were intended, they were presented to this ch. by the sculptor's descendants. The statue of St. Anna, in the chapel dedicated to that saint, is by *Pacetti*. In this ch. are the tombs of the Prussian sculptor Rudolph Schadow, by his countryman Wolf ; of Angelica Kauffmann ; of

George Zoega, the learned Danish antiquary, and well-known author of the work on the Obelisks ; and in the 3rd chapel on rt., of Miss Falconet, a young English lady, with a beautiful recumbent figure, by the talented American artist, Miss Hosmer. In the second chapel on the l. is a modern picture of the Madonna, by Cades, and 2 others on the side wall representing her miraculous salutation, in 1842, to a French Jew named Ratisbonne, who was wandering about the church, and which was followed by his conversion to Christianity—an event which created a good deal of sensation in Rome at the time. This ch. is remarkable for the ceremony of the *Tre Ore*, or 3 hours of Christ's agony on the cross, and the *Sette Dolori* of the Virgin, which takes place on Good Friday, from 12 to 3 P.M. Sermons in English are often preached here during Lent, it being the parish ch. of the Piazza di Spagna and adjoining streets—the principal resort of our Catholic countrymen at Rome.

S. Andrea al Quirinale, in the street leading from the Quattro Fontane to the Piazza of the Quirinal, an elegant little ch., built by Prince Camillo Pamfili, nephew of Innocent X., from the designs of *Bernini*. It has a Corinthian façade, and a semicircular portico with Ionic columns. The interior is oval, and richly decorated. In the chapel of S. Francis Xavier, the first on the rt., are 3 paintings by *Baciccio* ; they represent St. Francis Xavier baptizing a queen in India, and the death of the saint in the desert island of Sancian in China. The chapel of St. Stanislaus Kostka, second on l., has an altarpiece representing the patron saint kneeling before the Virgin, by *Carlo Maratta* ; the other paintings are by *Odazzi* and *Mazzanti*, pupils of *Baciccio*. Under the altar the body of St. Stanislaus is preserved in an urn of lapis lazuli. In the recess between this chapel and the high altar is the tomb of Charles Emmanuel IV., king of Sardinia, who abdicated in 1802, and became a Jesuit in the adjoining convent,

where he died in 1819, by *Festa*, a Piedmontese sculptor. The painting at the high altar, representing the Crucifixion of St. Andrew, is by *Borgognone*; on each side are fine columns of Cotanella marble. In the convent is shown the chamber of St. Stanislaus, converted into a chapel by Chiari. It contains a singular statue of the dying saint by *Le Gros*: the head, hands, and feet are of white, the robes of black, and the couch is of yellow marble. It was near this church, probably in the gardens behind, extending to the valley between the Quirinal and the Viminal, that stood the celebrated Temple of Quirinus, erected by Romulus.

S. Andrea delle Valle, one of the best specimens of more modern church architecture in Rome. It was built in 1591, from the designs of Olivieri, and finished by Carlo Maderno. The façade is by Carlo Ranaldi; between its coupled columns of the Corinthian and composite orders are niches containing statues by *Domenico Guidi*, *Ercole Ferrata*, and *Fancelli*. The interior is celebrated for its frescoes. The cupola, one of the most beautiful in Rome, was painted by *Lanfranco*, and is one of his most successful works. He devoted 4 years to its execution, after a long study of Correggio's cupola at Parma. The glory which he painted on the centre of the lantern was considered to form an epoch in art. At the 4 angles are the Evangelists by *Domenichino*; the subject on the vault of the tribune above the cornice are also by *Domenichino*; the finest portions being the Flagellation of St. Andrew on l., his being led to the cross on rt., and his glorification in the semicircular space above. The latter is most remarkable for its clear and powerful colouring. Of the evangelists, the St. John is an admirable figure, powerfully coloured and beautiful in expression. Amidst the outcry against these frescoes, *Domenichino* is said to have visited them some time after their execution, and to have said, "Non mi pare d'esser tanto cattivo." Lanzi, speaking of the

evangelists, says that, "after a hundred similar performances, they are still looked up to as models of art." On the walls of the choir are 3 large frescoes representing the Crucifixion of St. Andrew, by *il Calabrese*. In the Strozzi chapel, the 2nd on the rt., erected from the designs of *M. Angelo*, is a bronze *Pietà*, copied from that in St. Peter's, and of the Elias and Rachel which stand beside the Moses at S. Pietro in Vincoli. In the rt. transept is a picture of S. Andrea di Avellino, by *Lanfranco*. On each side of the nave are the sepulchral monuments of Pius II. and Pius III., by *Paolo Romano* and *Pasquino* of Montepulciano; they formerly stood in the old basilica of St. Peter's, from which they were removed on its being pulled down. The St. Sebastian in the 3rd chapel on l. is by *Giovanni de' Vecchi*. In the Rucellai chapel, the 2nd on the l., is the tomb of Giovanni della Casa, the learned archbishop of Benevento, who died in 1556. He was the biographer of Cardinal Bembo, and the author of the *Galateo*, or Art of Living in the World. Another tomb of some interest is that of Cardinal Gozzadino, nephew of Gregory XV. The Barberini chapel, 1st on l., contains an Assumption by *Domenico Pasignani*; and 4 statues, of which S. Martha is by *Francesco Mochi*, St. John the Evangelist by *Buonvicino*, the Baptist by *Pietro Bernini*, and the Magdalen by *Cristoforo Santi*. The Feast of the Epiphany is celebrated with great pomp here, and sermons in different languages preached during its Octave. This ch. is supposed to occupy the site of the Curia of Pompey, and very near to where Cæsar fell. Close by is the Palazzo Valle, belonging to a family that has given its name to the adjoining quarter, the paternal house of Pietro della Valle, the celebrated traveller of the 14th century.

S. Andrea dei Scozzesi, in the street leading from the Piazza Barberini to the Quirinal, is chiefly interesting to our northern fellow-countrymen from being the last resting-place of many Scottish families who died at Rome;

it dates from 1649, when it was erected by the Marchioness of Huntley and Count Leslie. The large picture of the Martyrdom of St. Andrew, over the high altar, is by *Gavin Hamilton*; the 2 oblong ones, of different saints, by *Jamieson*, a Scottish artist, the fellow pupil of Vandyke, and in the style of the latter. This ch. is annexed to a College for the Education of Roman Catholic Priests natives of Scotland, having been much enlarged and rebuilt, from donations chiefly from Scottish Roman Catholics.

S. Angelo in Pescheria, within the Portico of Octavia, and between the Propylæa and the Temple of Jupiter, is chiefly remarkable from its connection with the history of Cola di Rienzo. It was upon the walls of this ch. that he exhibited the allegorical picture of Rome, which first roused the people against the nobles. It was here also that he assembled the citizens by sound of trumpet to meet at midnight on the 20th May, 1347, in order to establish the "good estate." After passing the night in religious observances, Cola marched out of the ch. in armour, but with his head uncovered, attended by the papal vicar and numerous followers bearing allegorical standards of Peace, Liberty, and Justice. He proceeded in this way to the Capitol, and there, standing before the lion of basalt, called on the people to ratify the articles of the Good Estate. This memorable scene terminated by the elevation of Cola to power as the Tribune and Liberator of Rome. This ch. underwent an almost entire reconstruction in 1866.

S. Antonio Abate, near Santa Maria Maggiore, supposed to stand upon the site of a temple of Diana; the only part remaining of the edifice rebuilt in 1481 is the handsome Lombard porch which led formerly into the Hospital, and now forms the principal entrance to the ch. In the chapel of the saint, on the rt. on entering, are two curious specimens of coloured mosaic representing tigers tearing young bulls. The walls in the interior, which was restored in the last century, are covered

with frescoes representing scenes in the life of the saint, painted by *Giovanni della Marca*, in most of which the Devil plays a conspicuous part; those of the cupola of the chapel of the patron saint are by *Pomarancio*. On the feast of St. Anthony (January 17th) and during the whole of the following week the ch. was much resorted to by the peasantry to have their domestic animals blessed and sprinkled with holy water. On the 24th, or octave, all the postmasters about Rome used to send their horses mounted by their postilions in their smartest liveries for the same purpose. Those of the pope, of the Church dignitaries, and Roman princes, are brought between 12 and 1 o'clock, decorated in their richest trappings. The ceremony was formerly an interesting one, and enabled the visitor to see the finest studs of the Roman aristocracy, but of late years the great families have ceased to send their horses to be blessed. The ancient ch. of S. Andrea in Catabarbara Patricia, which stood on the site of the *Basilica* of Junius Bassus, in the rear of this ch., and which existed until the 17th centy., has entirely disappeared.

Sant' Antonio dei Portoghesi, near the Via della Scrofa, the national ch. of the Portuguese, is a handsome edifice internally, of the 17th century, its walls being richly decorated with various kinds of coloured marbles and Sicilian jasper; none of the paintings are of any great merit; it contains numerous tombs of Portuguese who have died at Rome. It was entirely repaired in 1870, under the direction of Vespi gnani, junior.

S. Apollinare, in the square of the same name, near the ch. of S. Agostino, is a handsome edifice, supposed to stand on the site of a temple of Apollo, converted into a Christian ch. by St. Silvester. The present edifice dates from the time of Benedict XIV., and consists of a large vestibule, and an undivided nave; the choir and high altar were erected by the architect Fuga at his own expense. In the

vestibule at the altar on the l. is a painting of the Umbrian school of the 16th century, representing the Madonna with SS. Peter and Paul, erroneously attributed to *Perugino*. The adjoining extensive convent, formerly possessed by the Jesuits, is now the ecclesiastical seminary of the diocese of Rome. This ch. is celebrated for its collection of sacred relics.

SS. Apostoli, in the piazza of the same name behind the Corso, founded by Pelagius I. in the 6th century, rebuilt by Martin V. about 1420; and dedicated to the Apostles Philip and James. The tribune was added by Sixtus IV., and the portico by Julius II. when Cardinal della Rovere, from the designs of Bassio Pintelli. The interior was restored by Francesco Fontana. Under the portico in front of the church is an antique bas-relief of an eagle standing in a crown of oak leaves, much admired as a specimen of ancient decorative art. At the opposite end is the simple monument erected by *Canova* to his early friend and countryman Volpato, the celebrated engraver: it represents in bas-relief a figure of Friendship weeping before the bust of the deceased. The interior of the ch. is remarkable for another fine work of *Canova*, the monument to Clement XIV., placed over the door in the l. aisle which leads into the sacristy. By the inscription on that to Volpato we are told that the monument was executed by *Canova* in his 25th year, and we may therefore regard it as one of the first successful efforts of the new school of sculpture. It consists of a sitting statue of the Pope, and 2 figures representing Temperance and Meekness, and was raised to his patron at the expense of Carlo Giorgi, who had received many favours from Clement XIV., and who commissioned his friend Volpato to employ *Canova*. The remains of the pontiff are laid in the cloisters. A Latin inscription, placed on one of the pilasters in the rt. aisle, marks the spot where the præcordia of Maria Clementina, wife of the first Pretender, are deposited: her monument we have al-

ready noticed in St. Peter's. The paintings in this ch. are not remarkable: the picture over the high altar, representing the Martyrdom of the Apostles Philip and James, to whom this church was originally dedicated, and whose remains are beneath the high altar, is by *Domenico Muratori*: it is one of the largest altarpieces in Rome; and is painted on the wall. The Triumph of the Franciscan Order on the vault over the nave is by *Bacciocci*. The St. Anthony, in the chapel of that saint, by *Benedetto Luti*, is mentioned by Lanzi as one of his most esteemed works. A highly-decorated chapel, 2nd on rt., dedicated to the Virgin of the Immaculate Conception, with a large modern painting by *Coghetti*, has been erected at an expense of 20,000 scudi, bequeathed by a banker named Chiaveri. In the choir is a good sepulchral monument of the 15th century, raised by Sixtus IV. to his kinsman Pietro Riario; and opposite to it those of Garundo Anseduno in the same style, and of Cardinal Raphael Riario, from the designs of Michel Angelo. The festival of St. Bonaventura is celebrated in this ch. on the 14th July, in the presence of the college of cardinals. The adjoining convent was, until 1873, the head-quarters of the Order of the Black Friars, or Minor Conventuals, of which Sixtus VI. and Clement XIV. were members; in it were written the celebrated letters of the latter which made so much noise in the last century.

In the cloisters of the convent, now occupied by the Ministry of War, are several monuments, removed for the most part from the older church, amongst which are worthy of notice two to the memory of Cardinal Bessarion, the eminent Patriarch of Constantinople, who contributed so much to the introduction of Greek literature into Western Europe since the revival: born at Trebizond, he attached himself to the Roman church, and became bishop of Tusculum in 1466; he raised, during his lifetime, one of these memorials, with a Greek and Latin inscription from his own pen; the other was placed in the church, after his death at Ravenna, in

1472, by the monks, when his remains were brought here; it is surmounted by a very characteristic portrait of the deceased in relief. The cenotaph to Michel Angelo, who died in this parish in March 1614, and who was buried here before his remains were removed clandestinely (*clandestine*), as stated on the modern inscription above, to Florence, where they were laid in the ch. of Santa Croce, has upon it a recumbent figure of the old man, with his very striking likeness. In a recess, formerly the door leading from the cloister into the ch., has been placed a memorial over the grave of Clement XIV., whose remains were removed here from St. Peter's in 1802. On the side wall is one of the memorials to Bessarion, surmounted by his bust in relief; in the centre of the outer cloister is a large ancient marble vase, supposed to be the *Cantharus*, or vessel used for ablutions, which stood in the atrium of the primitive basilica.

Ara Cœli: see *Santa Maria di Araceli*, near the Capitol (Index).

Sta. Balbina, a very ancient ch., supposed to date from the 6th centy., on the Aventine. It is in the form of the smaller basilicas, with 3 wheel windows in the front; the interior has been entirely modernized, the only objects worthy of notice being the tomb of Stefano Sordi, by one of the Cosimatis, adorned with mosaics and having a recumbent figure of the deceased. The bas-relief on the opposite side of the ch. was brought from an altar erected by Cardinal Barbo in the old basilica of St. Peter's. The convent of Sta. Balbina, which is surrounded by mediæval walls, with a tower of the same period, when it served as a stronghold of the Roman barons, has been lately converted into a penitentiary for young criminals. The ch. is seldom open (on the 2nd Tuesday in Lent, and on March 31, the saint's anniversary); its principal interest is in its situation, commanding fine views over the Cœlian, the valley between it and the Aventine, the ruins on the Palatine, and the Baths of Caracalla. It is partially built across

the Servian walls, specimens of which are to be seen in front of the ch. supporting the terrace, and behind the tribune in the garden. Remains of the celebrated house of Q. Fabius Cilo, with water-pipes bearing his name, and the busts of the young nephews of Augustus, Caius and Lucius (now in the Vatican) were discovered in this neighbourhood in 1859.

S. Bartolommeo in Isola, in the island of the Tiber, and on the site of a temple of Jupiter, or, as some antiquaries will have it, of Æsculapius. The present ch., as we read on an inscription in hexameters over the central door, was erected in 1113 by Paschal II., to receive the bodies of certain martyrs; and was successively restored by Gelasius II. and Alexander III.: it was nearly ruined during the frightful inundation of 1557. It acquired its present form in the reign of Gregory XIII., from the designs of Martino Longhi. The interior consists of a nave and 2 aisles, separated by 14 ancient granite columns with composite capitals. The urn under the high altar is a fine specimen of red porphyry, containing the relics of St. Bartholomew and other saints; before it is a puteal or mouthpiece of a well, with bas-reliefs of the 12th century. The paintings in the different chapels are chiefly of the 17th century; none of them are worthy of particular notice. In the garden of the adjoining Franciscan convent may be seen remains of the substructions which surrounded the island, giving to it the form of a ship, as stated in our chapter on the Antiquities. A shrine in white marble, with 4 statues of saints, was erected in front of this ch., in 1870, at the expense of Duke Grazioli.

S. Bernardo, in the Piazza de' Termini, a circular building of considerable interest as one of the halls which stood at the angles of the outer circuit of the Baths of Diocletian. It has been preserved entire by the pious care of Caterina Sforza, countess of Santa Fiora, who in 1598 converted it into a ch. dedicated to St. Bernard, and presented it to the Cister-

cian monastery which she founded and endowed. The ch. has been lately restored; and the rents which menaced ruin to the beautiful roof, with its sunk square panels, repaired. There are several inscriptions to members of the Sforza family interred here; and the slab tomb of Cardinal Passionei, the learned librarian of the Vatican. A good monument to the sculptor Finelli, who died in 1853, by Rinaldi, has been placed in this ch.

S. Bibiana, not far from the Porta di San Lorenzo, founded in the 5th century on the site of the house of the saint, near the Licinian Palace, and entirely remodelled by Urban VIII. from the designs of Bernini, who added the façade. The 8 columns, 6 of granite and 2 of marble, the latter with spiral flutings and Corinthian capitals, separating the nave from the aisles, are antique. On the walls of the nave are 10 frescoes of events in the life of the saint; those on the rt. are by *Agostino Ciampelli*; the opposite ones by *Pietro da Cortona*. The statue of *S. Bibiana* at the high altar is generally admitted to be the masterpiece of *Bernini*. It is graceful in style, and forms a contrast to the fantastic taste which characterises his later works. Beneath the altar is a magnificent sarcophagus of Oriental alabaster 17 feet in circumference; it contains the remains of *Bibiana* and of 2 other saints of her family. Near the door, enclosed in an iron cage, is the stump of a column, to which *Sta. Bibiana* is said to have been tied when she suffered martyrdom—being flogged to death. This ch. is rarely open, except on the anniversary of the patron (Dec. 2nd, the *St. Swithin's* day of the Romans, who have a saying, that if it rains on that day it will continue to do so for the next forty) and on the 4th Friday in Lent.

The *Cappuccini*, or *S. Maria della Concezione*, in the Piazza Barberini, built by Cardinal Francesco Barberini, a member of the Capuchin order, brother of Urban VIII. It is celebrated for the picture of the Archangel Michael by *Guido* (in the first chapel

on the rt.), classed by Lanzi among his best works in the softer manner. Forsyth calls it the Catholic Apollo. "Like the Belvedere god," he says, "the archangel breathes that dignified vengeance which animates without distorting; while the very devil derives importance from his august adversary, and escapes the laugh which his figure usually provokes." The Lucifer is said to be a likeness of Cardinal Pamfilii, afterwards Innocent X., who had displeased Guido by his criticisms. The common story tells us that it is the portrait of Urban VIII.; but the fact that the picture was painted for Cardinal Barberini, the pope's brother, must throw discredit on the statement, even if it were not established that the satire was directed against his predecessor, Innocent X. In the same chapel is a fine picture, by *Gherardo della Notte*, of Christ tempted and crowned with thorns, &c. Cardinal Barberini is buried in the ch. before the high altar; his grave is marked by the simple inscription on the pavement, *Hic jacet pulvis, cinis, et nihil*. On the wall above the entrance door is the cartoon by *Francesco Beretta*, representing *St. Peter* walking on the waters, used in restoring the *Navicella* which Giotto executed in mosaic, now under the portico of *St. Peter's*. In the chapel opposite to *Guido's* Archangel is the Conversion of *St. Paul*, one of the best works of *Pietro da Cortona*. "Whoever," says Lanzi, "would know to what lengths he carried his style in his altarpiece should examine the Conversion of *St. Paul* in the Capuchin ch. at Rome, which, though placed opposite to the *St. Michael* of *Guido*, nevertheless fails not to excite the admiration of such professors as are willing to admit various styles of beauty in art." The Ecstasy of *St. Francis*, by *Domenichino*, in the third chapel on the rt., was painted gratuitously for the ch. A fresco by *Domenichino*, formerly in the convent, representing the death of *St. Francis*, has been recently placed here. The Dead Christ in the 3rd chapel on l. is by his pupil, *Andrea Camassei*. On the l.-hand side

of the high altar is the tomb of prince Alexander Sobieski, son of John III., King of Poland: he died in Rome in 1714. Under the ch. are 4 low vaulted chambers, entered from the convent, which constitute the cemetery of the friars. The earth was originally brought from Jerusalem. The walls are covered with bones and skulls, fantastically arranged; several skeletons are standing erect in the robes of the order. Whenever one of the friars dies, he is buried in the oldest grave, from which the bones of the last occupant are removed to this general *ossuarium*. The adjoining convent is the headquarters of the Capuchin Friars, so widely distributed over the Roman Catholic world, and the residence of the General of the Order. Annexed to it is a large garden, which adjoins the grounds of the Villa Ludovisi.

S. Carlo a Catinari, so called from the manufacturers of *catini* or dishes and earthenware in general, who lived in the vicinity. The ch. was built in 1612, from the designs of Rosati and Soria. The cupola is one of the highest in proportion to its diameter in Rome, and is celebrated for the 4 frescoes on the spandrels of the cupola, by *Domenichino*, representing the Cardinal Virtues, Prudence, Justice, Temperance, and Fortitude. In the choir, opening out of the sacristy, is a half-figure of S. Carlo, in fresco, by *Guido*, formerly on the façade of the ch. Over the high altar is the large picture representing the Procession of S. Carlo bearing the Sudario during the Plague at Milan, by *Pietro da Cortona*. The vault above is painted by *Lanfranco*. The death of St. Anna, in the second chapel on the l., is the masterpiece of *Andrea Sacchi*. The Annunciation, in the first chapel on the rt., is by *Lanfranco*.

S. Carlo in the Corso, the national ch. of the Lombards, with a heavy, ill-proportioned front. The interior is from the designs of Martino Lunghi (1614), completed by Pietro da Cortona: it consists of a nave and side aisles divided by Corinthian pilasters, and is

handsome. At the high altar is the large picture of S. Carlo Borromeo in glory, with St. Ambrose and S. Sebastian, considered to be one of the best works of *Carlo Maratta*. The rich chapel of the rt. transept has a mosaic copy of the Assumption, by the same painter, now in the Cibo chapel at S. Maria del Popolo; the statue of David, is by *Pietro Pacilli*; and that of Judith, by *Lebrun*. The painting of St. Barnabas in the next chapel is by *Francesco Mola*. On the floor of the nave and near the pulpit is the slab tomb of Count Alessandro Verri, the author of the 'Notti Romane,' who died at Rome in 1816. The festival of S. Carlo Borromeo, on the 4th November, used to be celebrated with great pomp here, high mass being performed at 10 A.M. by a cardinal priest, in the presence of the pope and the sacred college.

S. Caterina dei Funari, near the Palazzo Mattei, at the foot of the Capitol, and on the site of the Flaminian Circus. The front, erected at the expense of Card. Cesi, is a good specimen of the architecture of the 18th centy. There is little worthy of notice in the interior. The name of Funari given to this ch. is derived from its being built on the rope-walk, into which a part of the Flaminian Circus had been converted.

S. Caterina di Siena, on the ascent from the Piazza Trajano to the Quirinal. A very handsome ch., decorated with coloured marbles, gilding, and stuccoes. It is attached to an extensive convent of Dominican nuns. The anniversary of the marriage of St. Catherine is celebrated here on Feb. 3, when amongst other relics one of her shoulder-bones is exhibited. The huge mediæval tower, called the *Torre delle Milizie*, is included within the convent grounds.

S. Cecilia, at the extremity of the Trastevere, near the Quay of la Ripa Grande, built on the site of the house of the patron saint. Its foundation dates from 230, in the pontificate of Urban I. It was rebuilt by Paschal I., in the form of one of the smaller basilicas,

in 821, and entirely restored and reduced to its present form by Card. Sfrondati in 1599, and subsequently redecorated by Card. Doria, as we now see it, in 1725, when the ranges of columns which formed the nave of the original ch. were built round and converted into the present heavy pilasters to support the roof; and the gallery, with its marble columns, enclosed so as to form the grated cells, where the nuns can assist at the ceremonies of the ch. without being seen from below. In the fore-court is an antique marble vase or cantharus, which stood in the quadriporticus of the primitive basilica. The portico which precedes the ch. has on the friezes some early arabesques in mosaic, with portraits of saints, supposed to date from the 9th century. On each side of the cross which forms the centre are rude likenesses of St. Cecilia. Entering the ch., and on the rt. of the door, is the tomb of Cardinal Adam, of Hertford, who was administrator of the diocese of London (ob. 1398) and titular cardinal of this ch. This prelate, a very learned man, took part in the opposition to Urban VI., and, having been arrested, with five other cardinals, at Lucera, was carried by that vindictive pope to Genoa: he alone was saved by the interference of the English crown, the others being barbarously put to death in the convent of S. Giovanni di Pre, where their remains were discovered a few years ago. On the sarcophagus are the arms of England, at that time 3 leopards and fleurs-de-lis quartered. On the l. of the entrance is the handsome urn of Cardinal Fortiguerra (ob. 1473), who played an active part in the contests of Pius II. and Paul II. with the Malatestas in the Romagna, the Savellis, and the Counts of Anguillara, in the 15th cent. The body of St. Cecilia, which lay originally in the catacombs of St. Calisto, from which it was removed by Paschal I. to this ch., is deposited in the Confession beneath the high altar; the silver urn in which it had been placed disappeared during the first French occupation. The recumbent statue of St. Cecilia, by *Stefano Maderno*, is one of the most expressive and beautiful specimens

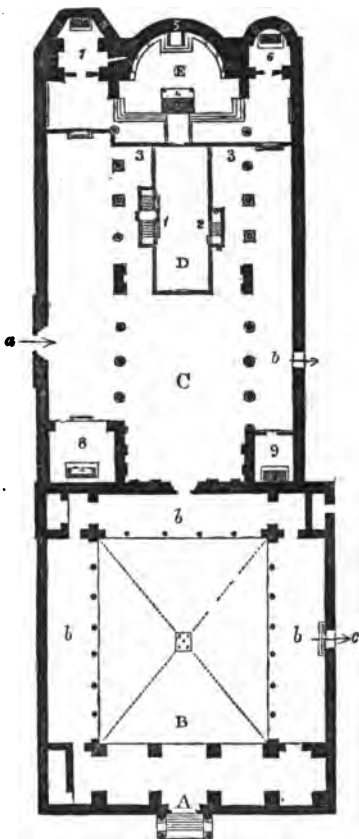
of sculpture which the 17th century has produced. It represents the body of the saint in her grave-clothes, in the position in which it is described to have been found when her tomb was opened. At the extremity of the rt. aisle, and near a chapel with a cinquecento bas-relief of the Virgin and Child, is a painting of St. Cecilia appearing to Paschal I., to make known where her remains lay in the catacombs, where they had been deposited by S. Urbanus: it stood under the outer portico in former times, and is supposed to be as old as the 9th cent. The tribune, the least altered part of the original ch., contains an ancient episcopal seat and some curious mosaics which belonged to the ch. as it was rebuilt by Paschal I. in the 9th century. Those on the vault represent Our Saviour holding a scroll in one hand, and giving his benediction with the other, having St. Paul, St. Cecilia, and St. Paschal on one side, and St. Peter, St. Valerian, and St. Agata. Over the head of the Saviour is a handsome hand grasping a wreath, and on the arch the monogram of Paschal I.; below a lamb and 6 sheep on either side, emblematical of the Saviour and Apostles. The high-altar, placed on a raised presbytery over the Confession, is beneath a very handsome Gothic canopy in white marble, supported by 4 columns of the beautiful nero-bianco marble. The paintings on the roof of the nave are by *Seb. Conca*. From the extremity of the rt. aisle, near the entrance, a passage leads to the chapel of Santa Cecilia, erected in a part of the house in which she lived, and which appears, from the traces of a furnace and leaden pipes, to have been connected with a bath-room. The martyrdom of the saint over the altar here has been attributed to *Guido*; the landscapes are by *Paul Brill*, but a good deal injured by damp. The adjoining monastery, one of the largest in Rome, is inhabited by nuns of the order of St. Benedict. The ch. of St. Cecilia, except on feast-days, is closed at an early hour in the forenoon. The feast of the saint (Nov. 22) is celebrated with great pomp and fine music; and on the 2nd Wednesday

in Lent the numerous relics possessed by the nuns are exposed, with a grand display of mediæval reliquiaries and plate. The outside of the apse, and a portion of the nave towards the Via di S. Maria in Orto, preserves unaltered the style of the 9th century. The square and massive bell-tower is probably of a later period. The catacombs of San Callisto, on the Via Appia, where the remains of St. Cecilia were first laid, are lighted up on Nov. 22, and much resorted to.

San Cesareo, called in *Palatio*, from its vicinity to the baths of Caracalla, called *Salatium* in the barbarous Latin of the *Mirabilia*, a ch. on the rt. of the Via Appia, at the bifurcation of the Via Latina, and a short way before reaching the Porta St. Sebastiano. It has much the form of its neighbour *SS. Nereo ed Achilleo* (p. 199). It is principally remarkable for its raised presbytery, enclosed by a marble screen. Behind the high altar is an ancient episcopal chair, ornamented with mosaics; its marble pulpit stands on torse columns decorated with mosaics and heads of sphinxes, sheep, &c., in relief. The more modern mosaic of the tribune is from designs by *Cav. Arpino*.

San Clemente, in the valley between the Cælian and Esquiline hills, and in the street leading from the Coliseum to the Lateran. This ch., long considered as one of the most ancient and unaltered of the early Christian edifices of Rome, has lost a good deal of its interest from the recent discovery of a still more ancient one beneath, and to which the history hitherto attributed to the modern in many parts applies: still the present ch. offers much worthy of notice in its architectural imitation of the one that preceded it, and the works of art which it contains. According to the traditions of the Church, Clement, the third Bishop of Rome, the fellow-labourer of St. Paul, and a member of the Flavian family, by some indeed considered the nephew of Flavius Clemens, an Imperial Christian martyr, erected an oratory in his own house on the Esquiline; this was probably

enlarged from time to time after the Peace of the Church,* until it was



San Clemente. (Upper Church.)

- A. Entrance to B. Atrium, and b. Quadriporticus. c. Entrance to monastery. C. Nave. D. Choir. 1, 2. Ambones. 3. Ancient marble screen. 4. High altar. E. Presbytery and Tribune. 5. Episcopal chair. 6, 7, 8, 9. Chapels of St. John, of the Rosary, of the Passion of our Saviour, and of St. Dominick. a. Side entrance to the ch. from the street. b. Entrance to the sacristy and subterranean ch.

* Writers on Church History designate under this name the period after Constantine's conversion, when religious persecution ceased, and the celebration openly of Christian worship was permitted in public.

replaced by a basilica of considerable magnitude, possibly that which has been laid open by the recent excavations; it was in this that Gregory the Great must have read his 32nd and 38th homilies as we are told, as it was to it that St. Jerome must have referred in his writings. This ancient ch., however, had been long forgotten, until, in the latter months of 1857, some repairs having become necessary in the adjoining convent, which belongs to the Irish Dominicans, its zealous and very intelligent prior, Father Mullooly, came upon a wall covered with very ancient paintings, at a level of nearly 20 ft. below the modern ch.; further research showed that this was the aisle of a very extensive edifice, and that it stood on massive constructions of a Pagan period, some, probably, of the early times of the Empire. So interesting was the discovery considered, that researches on an extensive scale were undertaken under the direction of the prior, which up to the present time have resulted in the clearing out of both the aisles and a large portion of the nave, and in opening out the line of columns which divided them, and in tracing a considerable area of the Roman edifice, upon which it as well as the more modern ch. rested. A visit to those subterranean discoveries will greatly interest the Christian archæologist; they can be easily reached by a commodious flight of steps from the sacristy; and not being considered as within the precincts of the convent, ladies are admitted on application to the sacristan in charge of the modern ch.

It is impossible to fix with precision the date of the older basilica, or of the more modern one which stands upon it: all that is mentioned in history as regards the former is, that it was considerably restored in the 8th centy. (A.D. 772) by Adrian I.; and, as we shall hereafter see, it is probable that John II. erected the choir in the 6th cent., which, on the completion of a subsequent church, was removed to it. It was probably destroyed in 1084, when Robert Guiscard burned all the public

edifices from the Lateran to the Capitol. With respect to the upper ch., it probably does not date from beyond the 12th cent., when it is mentioned as having been nearly rebuilt by Paschal II. (1099-1118), although, from its containing the choir with the supposed monogram of John II., its construction had been attributed to that pontiff, whereas it is all but certain that the choir formerly stood in the older ch., and was removed here when the present one was built. The oldest fixed record in the upper ch., the mosaics on the vault of the tribune, are of the end of the 13th cent.

We shall now proceed to describe the different parts of this interesting church, commencing with the upper one, and its atrium.

The atrium and quadriporticus are the only perfect at present in Rome, although traces of similar ones are to be seen adjoining other early churches: * it is 62 ft. by 50, and surrounded on 3 of its sides by granite columns with Ionic capitals. In the pavement are numerous fragments of green *Ophite* porphyry, derived from some Roman edifice in the vicinity: the Cantharus or vase for ablution before entering the ch. has been replaced by a fountain. The entrance to this atrium is by a gate, over which rises a Gothic canopy of the 13th centy.; flanked by rude Ionic and composite columns. The style of this door is barbarous, and the jambs formed of marble slabs having dissimilarly sculptured tracings on each of its fragments, showing that they were derived from a much more ancient Christian edifice, and very carelessly put together.† The ch. consists

* S. Cecilia, SS. Quattro Coronati. In these atria the poor asked for alms from the faithful, as penitents implored their prayers; here those who had incurred penance, exposed to wind and rain, and hence called *Hyemantes*, were obliged to remain until they were permitted to return to the ch., the quadriportici were also used as places of internment before it was allowed within the sacred edifices themselves.

† The present quadriporticus, although retaining probably its primitive plan and dimensions, was originally surrounded by pilasters, as we see on the E. side; the open portico of Ionic columns is of a more recent date. There is every reason for supposing, as we now see it,

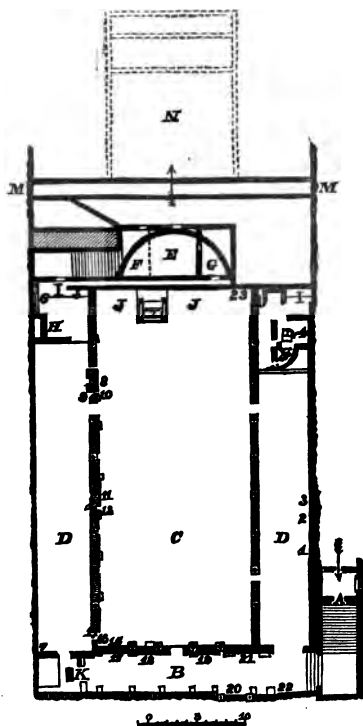
of a nave, separated from the aisles by 16 ancient columns of different materials and orders. The aisles are of unequal width, that on the right being the narrowest by some feet, from the circumstance of the side wall resting on the line of columns of the subjacent ch., which the builders of the modern one selected for its foundation. In front of the tribune and high altar, but standing in the middle of the nave, is the curious choir, enclosed by walls of marble, having sculptured on them, in addition to other Christian emblems, the supposed monogram of Pope John II., who reigned from 532 to 535, from which it was concluded that the whole edifice in which it stands dated from that period; but from the careless manner in which the blocks are adjusted and the wall on which they stand run up in so rude a manner, it is now generally believed that this choir once stood in the basilica beneath, from which it was removed when the latter was abandoned. On the sides of the choir are the Ambones* or pulpits: from that on the l. (1), which is ascended to by a double stair, with a handsome candelabrum in mosaic-work alongside for the Paschal candle, the Gospel was read; whilst from the opposite one, with reading-places turned towards the tribune and the nave, the Epistle was read and the papal edicts published. The presbytery is separated from the choir by a screen of sculptured marble panels, of the same period as the choir, but put together in a still more careless manner, and evidently intended for another place. In front of the tribune stands the high altar, beneath which lie the remains of Flavius Clemens, of SS. Clement and Ignatius of Antioch. In the centre of the presbytery is a marble episcopal that it dates from the construction of the adjoining ch. by Pascal II.

* The visitor will remark how these ambones occupy different sides from what is seen in the few churches of Rome where such monuments are still preserved. Thus in the churches of Sta. Maria in Cosmedin (p. 188), and San Lorenzo fuori le Mura, the Gospel ambo, with its adjacent candelabrum, is on the rt. hand looking towards the high altar, another reason for supposing how carelessly the choir of S. Clemente had been set up when removed from the church beneath.

seat, having engraved on it the name of Anastasius, who was titular Cardinal of the ch. in 1108. The wall and vault of the tribune are covered with mosaics of two periods—those on the face of the arch are probably contemporaneous with the reconstruction of the ch. by Paschal II., whilst those upon the vault, from an inscription placed over the Ciborium, were executed in 1297, at the expense of Cardinal Tomassio, a nephew of Boniface VIII.: the latter represent our Saviour on the Cross surrounded by handsome arabesques, interspersed with small figures—amongst others, of the 4 great doctors of the Church—SS. Jerome, Augustin, Ambrose, and Gregory. At the foot of the Cross issue the 4 rivers of Paradise, with shepherds and their flocks, and birds, especially peacocks, one of the Christian emblems of immortality. The mosaics on the face of the arch are more interesting still. Above is the Saviour, having on either side 2 angels and the emblems of the 4 Evangelists. Below are SS. Peter and Clement, with Jeremiah on one side, SS. Paul, Lawrence, and Isaiah on the other; and lower down still, the holy cities Bethlehem and Jerusalem, with the mystic lamb and sheep, emblematical of our Lord and the 12 Apostles. The hand, with a wreath of flowers, in the clouds, is probably of the same period, here, as elsewhere, the emblem of the Almighty power. The fresco paintings on the walls beneath have been attributed to *Giovenale da Orvieto*, or *da Celano*, who lived about A.D. 1400. In the Chapel of the Sacrament, on the rt. of the tribune, the statue of St. John the Baptist is by *Simone*, the brother of Donatello; and in the corresponding one of the Rosary, on the opposite side, the picture of the Virgin is by *Seb. Conca*. The good sepulchral monument of Cardinal Venerio (ob. 1479) has two handsome half-columns, with basket-work capitals and covered with foliage reliefs. The Chapel of the Passion, on the l. of the great entrance, retains its pointed architecture of the 13th centy., and has on its walls the once interesting frescoes by *Massaccio*,

representing the Crucifixion and other events in the lives of our Saviour, of St. Clement, and St. Catherine of Alexandria. They have suffered much from restoration. The chief subjects

are—outside the arch, The Annunciation, and St. Christopher carrying the infant Christ over the stream; within, St. Catherine forced to Idolatry; her Instruction of the daughter of king



San Clemente. (Lower Church.)

- A. Entrance from the Sacristy of Upper Church.
- B. Narthex of ancient Basilica.
- C. Nave. D, D. Aisles.
- E. Primitive Tribune or Apse.
- F, G. Supposed chambers of the House of Clement, possibly his Oratory, beneath the Apse, and opening on M, or Ambulatory, and on N. a large chamber, supposed to be an *Ædes* of Mithras of the age of Hadrian.
- H. Supposed site of Tomb of S. Cyril.
- I. Entrance to stairs leading to Oratory of Clement.
- J. Massive wall of Republican period.
- K. Altar of Mithra, found in chamber E.
- L. Modern Altar.
- M. Ambulatory.
- N. Shrine of the god Mithras.

PAINTINGS ON THE WALLS OF SUB-TERRANEAN BASILICA.

1. Of S. Catherine of Alexandria; 2. of the Virgin; 3. of a Council; 4. of Our Saviour; 5. of the Crucifixion of S. Peter; 6. Baptism of S. Cyril; 7. Miracle of S. Libertinus; 8. Miracle of Sicinus; 9, 10. of S. Antoninus, and Daniel among the Lions; 11. Life and Death of S. Alexius; 12, 13. S. Giles and S. Blasius; 14. S. Prosperius; 15. Crucifixion; 16. the Maries at the Sepulchre; 17. the Assumption of the Virgin; 18. Translation of the Relics of S. Clement from the Vatican to this church; 19. Miracle at the Tomb of S. Clement at Kherson; 20. Christ giving his Benediction, with Saints; 21, 22. very ancient male figures, probably of the Imperial period.

Maximilian in prison; her Dispute with the Alexandrian Doctors before Maximilian; the Miracle of her Deliverance; her final Martyrdom, with her burial and transport to heaven by angels in the background. Opposite is the History of St. Clement, and over the altar the Crucifixion of our Lord. In the rt. aisle, near the high altar and the chapel of St. John the Baptist, is the tomb of Cardinal Roverella, bearing the date of 1476.

Let us now descend into the lower

ch., reached from the Sacristy by wide stairs, which open into the Narthex (the walls of which are covered with ancient inscriptions and sculptures discovered during the recent excavations), aisle, and nave: the outer side of the former consists of a massive brick wall of fine ancient masonry, the inner of a range of 8 columns of divers marbles, the most remarkable being one of verde antico, a magnificent specimen, the other of breccia corallina. On the stucco of the wall of the

rt. aisle are several traces of paintings, the best preserved being, in a niche, figures of the Virgin and Child, with two females, one probably St. Catherine; a large figure of Christ in the act of giving the benediction, the head unfortunately destroyed; the whole of this side of the aisle appears to have been covered with paintings, of which it is difficult to fix the period with any degree of certainty; by some they have been referred to the 7th or 8th centy., when the ch. was restored by Adrian I., whilst, from the absence of the nimbus round the heads of many of the figures, others suppose they belong to an earlier period. A range of columns separated this aisle from the nave; on them had been erected, as upon a foundation, the outer wall of the ch. above; penetrating beyond them into the nave, a more modern wall was discovered, which supported the columns of the rt. aisle of the modern church. At one extremity of the narthex are marks of a door opening on what appears to have been the ancient quadriporticus,* like the ch. nearly 20 ft. below the level of the modern one. Here two sarcophagi were found, now removed into the narthex, which would indicate a very early period of interment within the walls of the sacred edifice. Portions of the marble pavement were also discovered, amongst others an inscription bearing the name of two consuls of the time of Constantine. At the opposite extremity of the N. aisle a few steps lead to the raised tribune, a part of the floor of which alone remains. A painting of Christ liberating Adam from Hades, attributed by De Rossi to the 7th centy., is seen on a pier at the extremity of the N. aisle. Beneath the floor of this N. aisle are several chambers of the Roman period, the whole resting on an extensive area cased with huge blocks of volcanic tufa, having a kind of cornice in travertine, of a construc-

tion resembling that of the Forum of Augustus. In some ancient chambers behind the apse have been discovered traces of elegant stucco-work; an inscription bearing the name of RVFINVS. The latest discovery behind the apse, is that of a sacellum or chapel dedicated to the worship of the Divinity Mithras: this has been fully excavated by Father Mullooly, and an altar found here has been replaced on its basis. It bears a bas-relief of Mithras sacrificing the bull, probably concealed here from the public view when that superstitious worship was forbidden. There is reason for supposing the largest of these chambers to have been the *Memoria* or Oratory of St. Clement. Close to this is a modern entrance that opens upon an ancient Roman stairs leading into a series of rooms beneath the apse of the primitive ch., one of which, previously mentioned, is supposed to have been the Oratory of the Saint, alluded to by St. Jerome. In other rooms near this has been discovered a statue of St. Peter in the character of the Good Shepherd. The visitor may descend along the wall of massive blocks for about 30 yards, which will bring him into the southern aisle; here, on the walls, he will observe some fragments of paintings, which are supposed to have represented the 12 Apostles, one of the most curious being the feet of a figure turned upwards, very probably of St. Peter on the Cross; adjoining are mutilated groups which are believed to form part of a large composition relative to St. Cyril, who was probably buried in the neighbouring empty brick tomb at the S.W. corner of the aisle. The S. aisle is of the same form and dimensions as that on the opposite side of the Basilica, its outer walls having been also painted, and separated from the nave by a line of columns of different marbles, some of which have, however disappeared; all have been built into massive square pilasters, on which exist, in excellent preservation, paintings of great interest, both as works of art and as elucidating facts in Church history. On that nearest the apse, a series of 3 sub-

* San Clemente, i.e. the lower church, had evidently 3 doors opening probably from the quadriporticus, as we see in nearly all the smaller basilicas, and especially of the earliest periods—St. Agnese fuori le Mura, like which it has the same number of columns in the nave. It is very possible it had also an upper or triforium gallery.

jects representing the induction of St. Clement into the Papal chair by St. Peter surrounded by other saints, all having their names annexed; the same Clement celebrating mass, very curious, as showing that the ecclesiastical vestments of the time differed little from those now used in the sacred ceremonies; and the erection of the ch., with the names of several individuals. According to the inscription beneath, the person who dedicated some of these paintings was a certain *Benozio de Rapizza*: now, as the name of that personage is mentioned in some local chronicles as an inhabitant of this quarter of the city in 1080, it may be presumed that they were executed towards the end of the 11th cent., soon before the supposed destruction of the basilica in 1084 by R. Guiscard. The representation of the erection of the ch., on which are several figures with their names, especially of a certain Sisinus, who is known to have lived in the reign of Trajan, is worthy of notice. On other parts of this pilaster is Daniel in the lions' den; farther on, upon a similar pier, enveloping also a column, are paintings of events in the life of St. Alexius, who, abandoning his paternal home to follow a life of penitence and charity, returns to it to die, in the presence of his father the Senator Euphemianus and of his family; of St. Antoninus, probably the martyr of that name who suffered in the reign of Diocletian; and of St. Blasius, who is represented extracting a thorn from the mouth of a child. The paintings on both these pilasters are in the same, almost Byzantine style; and the inscriptions beneath in well-formed Roman letters; the arabesque ornaments that surround them graceful. At the eastern extremity of the nave are the columns of the *narthex*, showing that the ch. was in the style of the Constantinian basilicas of S. Agnese and San Lorenzo; but they had been built up also in walls, and their surface covered with paintings. Looking towards the nave are several sacred subjects: the Assumption of the Virgin, with the Apostles below, and on each side figures of a pope—Leo, probably St.

Leo IV., and St. Vitus. As the former has a square green halo round the head, it is concluded he was alive when the painting was executed, in the middle of the 9th cent. (845-57). The other paintings here, possibly of an earlier date, are the Crucifixion, with the Virgin and St. John the Evangelist at the foot of the Cross; the Supper at Cana; Christ releasing 2 persons, supposed to be Adam and Eve, from Hades; and the Maries round the Saviour's empty tomb. At the extremity of the l. aisle near here, and beneath the chapel of the Passion in the ch. above, have been uncovered some paintings which appear to be of the 9th or 10th centy. On the pier a mutilated figure of St. Prosperius, with the name. This saint, a native of Aquitaine, and a great admirer of St. Jerome, was a strong advocate against the Pelagian heresy, which was condemned in this ch. by St. Zozimus in 411; the principal supporter of the Pelagian doctrines being a certain Celestius, who is mentioned by St. Jerome as feeding on Scotch porridge, *Pultrius Scotorum*. On the walls are 3 subjects relative to the legend of St. Libertinus, which are mentioned in the 1st Book of St. Gregory's Dialogues. The Abbot of Fondi's appearing before him to ask his pardon for having maltreated him; St. L. resuscitating a dead Child near Ravenna; and his discovery and pardon of robbers in the Convent garden. All these paintings appear to belong to an earlier and ruder period than those on the piers of the nave.* On the opposite side of this wall, forming one of the sides of the narthex, are two large compositions, one representing the removal of the body of a saint from the Vatican: from the inscriptions beneath, it is sup-

* Photographs of all these paintings, made from accurate drawings, may be procured in the Sacristy at S. Clemente, as well as a notice on the 'History of the Excavations,' by Father Mullooly, and a more detailed work in English ('St. Clement and his Basilica in Rome,' 1 vol., 8vo.) by the same learned prior. Another very learned description of S. Clemente was published (Feb. 1871) by Cav. de Rossi, in which all the more recent discoveries have been described: it is of great interest.

posed of St. Cyril in A.D. 863, in the time of S. Nicholas I.* The painting is well preserved, and, from the inscription on it, was executed for a certain Maria Macellaria: its style being similar to that of St. Alexius, it probably dates from the same period. In a corresponding position, on the rt. side of the entrance from the narthex to the nave, is another painting of considerable interest, representing a miracle operated at the tomb of St. Clement, the cure of a widow's child that had been laid near the tomb of the saint, and which is mentioned in the legend of Clement. The site of the miracle was at the town of Cherson, in the Crimea, where he was buried. The painting represents the sepulchral urn, on which tapers are burning, with the child raised by the widowed mother; on one side is a procession of tonsured priests with a bishop at their head, issuing from the gate of a town, on which is written the word CHERSONA, evidently Kerson, near the modern Inkermann and Sebastopol. At the side of the tomb is the instrument of the martyrdom of St. Clement, who was hurled into the sea, an anchor attached to his neck. There are several inscriptions, the most interesting being that of Beno de Rapiza and his wife, who caused the painting to be executed; beneath is a large head of St. Clement, with a nimbus; and on the sides, figures of Beno de Rapiza and his wife, with two of their children, Clement and Altilia. The arabesque paintings round this fresco are elegant; the whole composition is surrounded by the sea, to indicate which numerous marine animals, cuttle fish, and ordinary fishes are introduced. A most curious painting fills the space between two of the columns of the outer wall of the narthex. It represents our Saviour in the centre, a remarkably fine head, perhaps the best of the early representations of our Lord; the head surrounded by a broad

nimbus, holding in the l. hand a book, and with the rt. giving his benediction; but not according to the Roman manner, but as practised in the Greek Church. Before him, on each side, stand the Archangels Michael and Gabriel, with their names above, presenting 2 tonsured personages, supposed to be Cyril and his brother St. Methodius; and on either side of the latter, SS. Andrew and Clement, full-length figures, with their names in vertical lines, the name of the latter being written with a terminal *e* as by modern Italians. A long devotional inscription beneath is so injured as to be almost illegible. Cav. de Rossi supposes this painting to be of the 10th centy., and those, of two heads, on the brick wall, beyond, to belong to the primitive ch. of S. Clement, and to date from the 4th, although one of them, a female, has remains of a halo round the head. On all these paintings are numerous *graffiti* or scratched inscriptions of persons, chiefly priests, who visited this part of the basilica. As Nicholas I. made considerable additions to the ch., it is not improbable that the monogram on the walls of the marble choir in the ch. above, hitherto attributed to Pope John II. (A.D. 532-535) is that of St. Nicholas. On the walls of the narthex have been placed several Roman and Christian inscriptions, discovered during the excavations.

It is evident, therefore, that there existed a very extensive Christian basilica at this lower level, founded on Pagan constructions of the early Imperial if not Republican period; that, this basilica having been destroyed and the aisles and nave filled up with rubbish, the modern ch. rose upon it, probably under Paschal II. (1099-1118) who was titular cardinal before his election to the Papacy, which took place in it; and that the latter resembled in form, though with diminished dimensions, in width particularly, the more ancient one. It is singular that no mention exists in ecclesiological history of the destruction of the lower ch. or the erection of the upper one; it is probable, however, that, when that destruction took place, the difficulty of

* St. Cyril, the patron of the Slavonic Church, who died at Rome A.D. 863, was first buried at St. Peter's, from which his remains were transferred to S. Clemente. For his life, see Leger's 'Etude sur Cyrille et Méthode,' Paris, 1868.

erecting so wide a roof as would have been necessary to cover a nave of the dimensions of the older ch. obliged Paschal II., if he was the founder of the upper one, to adopt the lesser dimensions we now see of the nave; and that it was then that the choir of the time of John II., with its ambones and Paschal candelabrum, were removed to where we now see them.

A handsome altar, under a canopy supported by elegant columns of marble, has been erected beneath that in the upper church, under which are placed the relics of St. Ignatius, with those of St. Clement recently discovered. Behind this altar a door leads to an excavated space where may be seen a portion of the apse of the primitive church, once covered with marble slabs.

The excavations at S. Clemente are open on application at the Sacristy. As the progress of the works is *entirely dependent* on the assistance of the public, it is expected that visitors will make a donation towards enabling Dr. Mullooly to continue them. His Holiness Pius IX. has from his private purse been a most generous contributor, and given every encouragement to our worthy countryman the prior, whilst the English visitors to Rome have been very liberal in their offerings towards this most interesting amongst the recent ecclesiological discoveries of Rome,—none more so, and on more than one occasion, than H.R.H. the Prince of Wales; a book in which contributors put down their names will be found in the sacristy. The subterranean basilica is brilliantly lighted upon the feasts of St. Clement (Nov. 23) and St. Ignatius (Feb. 1), and on the 2nd Monday in Lent, the most favourable occasions for visiting it. A handsome, recently completed monument in the l. side aisle has been erected for himself by Count Bartolommeo di Basterot, who married the daughter of the Marquis de la Tour Maubourg, French ambassador in Rome after the Restoration. The architecture is by Count Vespignani, and the marble group, by Forlivesi, represents the future occupant of the vault between two genii, one weeping, and the other with

the attributes of Hope. Count Basterot, born in 1800, is now in excellent health, but he has already caused his epitaph to be engraved, leaving the date of his death in blank, with the motto underneath:

"Mortis mēmor sibi vivens posuit."

SS. Cosma e Damiano, a very ancient ch., has a circular vestibule which was once the Temple of Romulus, son of Maxentius, noticed above. Over the tribune is an ancient mosaic, supposed to date from A.D. 530, the portion on the face of the inner arch representing in the centre the mystic Lamb on a throne, upon which is a Cross and an open book, between the seven candlesticks, angels, and what remains of the emblems of the Evangelists, for the lateral portion of this mosaic, in every respect similar to that at S. Prassede has been destroyed; the mosaics on the vault, with the figure of the Saviour in the centre, to whom 6 figures, 2 in white togas, supposed to be SS. Peter and Paul, are presenting SS. Cosmas and Damianus, whilst S. Felix holding his ch., and S. Theodorus, are of posterior date, and have been much restored. The band beneath, of the mystic hand and 12 sheep, are emblematical of our Saviour and the Apostles. The back wall of the sacristy, on the side of the inner garden, belonging to the *Temenos* of the Temple of Peace, was once lined with the marble slabs on which the plan of Rome (now in the Capitoline Museum) was engraved. They were partly dug up in the 16th century, by Antonio Dosi; but researches made on the same spot by the late architect and topographer, Tocco, which led to the discovery of the plan of the Porticus Livie, and other fragments, show that a considerable portion of that interesting monumental document is still buried under the garden.

San Cosimato, or more properly *SS. Cosma e Damiano in Trastevere*, not far from S. Calisto in that quarter, a ch. attached to a large convent of Nuns of St. Claire. The present edifice was erected in 1475, by Sixtus IV., the

façade of a gable form, and possibly from designs of *Baccio Pintelli*. Over the high altar is a miracle-working image of the Virgin, and on the l. a fresco representing the Virgin enthroned, with SS. Francis and Claire, a work of the Umbrian school, which has been attributed to *Pinturicchio*. In a chapel off the l. aisle is an altar decorated with good Renaissance bas-reliefs brought from the Cibo chapel in Santa Maria del Popolo. Before the ch. is a fore-court in which stands a large granite urn once used as a bath; the Gothic gateway by which the fore-court is entered is of the 11th or 12th century.

S. Costanza, beyond the Porta Pia, near the ch. of S. Agnese, erroneously considered by the older antiquaries to have been a temple of Bacchus. It was built by Constantine as a baptistery, in which the two Constantias, his sister and daughter, are supposed to have been baptized. The building is circular, 73 ft. in diameter, surrounded by 24 coupled granite columns with Corinthian capitals supporting the drum of the cupola. The vault of the circular aisle between the range of columns and the outer wall is covered with mosaics of animals and birds; some of the latter—pheasants, guinea-fowl, and partridges—very correctly represented, with vine-leaves and bunches of grapes, and different operations of the vintage, which gave rise to the idea that it had belonged originally to a temple of Bacchus. But, independently of the evidence afforded by the style of architecture and the construction of the building, which belong clearly to the decline of art, the porphyry sarcophagus of the family of Constantine, which was removed from the recess behind the altar to the museum of the Vatican by Pius VI., is covered with bacchanalian symbols of the same kind, which are now well known to have been frequently adopted as emblems by the early Christians. The festoons of grapes and pomegranates surrounding the mosaic of Christ, with 2 of the Apostles on the side doors, are of a much later period, probably of the 8th century. As works of art they

are greatly inferior to the mosaics on the vault. The columns were evidently taken from ancient edifices. The capitals are richly worked. It was consecrated as a ch. by Alexander IV., in the 13th century, and dedicated to St. Constantia, whose remains were then removed from this porphyry urn, and deposited, with the relics of other saints, under the altar in the centre of the edifice. Beyond but near to this ch. is an oblong enclosure, formerly called the Hippodrome of Constantine. It is now shown to have been a Christian cemetery, connected with the basilica of St. Agnese.

San Crisogono, an interesting ch. in the Trastevere, which is supposed to date from the time of Constantine the Great, and dedicated to St. Chrysogonus, who suffered martyrdom at Aquileja under Diocletian; it was rebuilt in 731 by Gregory III., and restored in its present form by Cardinal Scipio Borghese, in 1623, after the designs of *Soria*. The interior, like the neighbouring more magnificent edifice of Sta. Maria in Trastevere, consists of a nave and 2 aisles, separated by 22 fine granite columns, supposed to have belonged to the baths of Sept. Severus, with modern Ionic capitals. The arch before the tribune is supported by 2 very large columns of red porphyry. The high altar is under a canopy resting on columns of modern grey alabaster, only remarkable for their size. The mosaics which covered the vault of the tribune have disappeared, except a fragment of the Virgin and Child, with SS. Chrysogonus and James; the others have been replaced by gilt bas-reliefs. The central portion of the floor of the nave is formed of a well-preserved specimen of mediæval opus Alexandrinum. In the centre of the highly decorated roof is a copy of Guercino's picture of the patron saint borne to heaven by angels (the original is now in the Duke of Sutherland's gallery in England); and over the Tabernacle, the Virgin and Child, by *Car. Arpino*. The other pictures here are little worthy of notice. Before the ch. is a portico supported by 4 Doric

columns of oriental granite. Stephen Langton, who filled the see of Canterbury at one of the most interesting periods of our history, was titular cardinal of this ch. The mediæval bell-tower has been modernized and whitewashed.

The adjoining convent of the Order of the Cruciferi has been lately rebuilt by a devout Roman lady, the Princess Odescalchi, in return for her cure from a supposed malady by the intercession of one of the members of the Order.

In the Via di Monte de' Fiori, opening out of the Piazza di S. Crisogono, have been discovered, at a considerable depth below the surface, remains of an ancient edifice, the floors of which are covered with mosaics representing marine monsters, &c., with a pentagonal water cistern in the centre, the walls of the entire edifice being painted, especially the small recessed chapel or *Lararium*. On these walls are numerous scratched inscriptions (*Graffiti*), about 150 in number, which show that the edifice, a plain private house, had been let or bought to serve as a *corps-de-garde* (excubitorium) for a detachment of the 7th cohort of the *Vigiles* or Firemen. The date mostly mentioned in the *Graffiti* is that of Alexander Severus, The Roman *Vigiles*, who acted both as firemen and police-guards, had 7 large monumental barracks in the town, corresponding to the number of the 7 cohorts, each cohort having the care of two adjoining regions. Besides the large barracks (*castra*), each *regio* had its excubitorium, 14 in all. The headquarters were in the castrum of the I. cohort, discovered in the 16th century under the Palazzo Savorelli, Piazza SS. Apostoli. The castrum of the II. cohort was discovered by Ficoroni, in the last century, not far from the so-called trophies of Marius, and between them and *Minerva Medica*. That of the III. was discovered by the Municipal Arch. Commission in 1873, between the Baths of Diocletian and the rly. station. The IV. stood near the ch. of S. Saba, on the pseudo Aventine. The V. between S. Stefan's Rotondo and the casino of the Villa Mattei, discovered in 1735 and 1820. The

sites of the VI. and VII. remain still unknown.*

(In a narrow lane off the neighbouring Via di Lungaretta is the mediæval *Torre dei Forti*, on the summit of which, during the Epiphany week, is exhibited a curious representation of our Saviour's Nativity, which is much resorted to, especially by mothers and their children. This tower belonged to the Anguillara family, a branch of the Orsinis, who, in the middle ages, were powerful in the Trastevere.)

4. *Basilica of Santa Croce in Gerusalemme*, the 4th of the Roman basilicas, was founded in 331 by Constantine, on the site of the Sessorian Palace of Sextus Varius, the father of Elagabalus, from which it is also called the Sessorian Basilica. It is close to the Amphitheatrum Castrense. It derives its present name from the portion of the true cross deposited in it by the Empress Helena, and from the earth from Jerusalem which was brought here and mixed with the foundations. It was consecrated by St. Silvester, and was entirely repaired by Gregory II. in the 8th century. The bell-tower dates from 1196. It underwent frequent alterations under later popes, and was reduced into its present form by Benedict XIV. in 1774. It scarcely preserves any trace of its original form. The façade and the oval vestibule were then added, and some of the columns were cased with masonry, forming piers to support the roof. Eight of the original columns, 3 of which are fine masses of red Egyptian granite, the others of grey, all with composite capitals, still remain, and divide the nave from the two aisles. The high altar is remarkable for the ancient urn in green basalt, with 4 lions' heads, in which the remains of SS. Cæsarius and Anastasius are deposited. Two of the 4 columns which support the baldacchino are of the rare marble called Breccia Corallina. The vault of the tribune is covered with frescoes representing the Discovery of the Cross, and the transfer of a portion of it by St. Helena to this church.

* See De Rossi's *Vigili* in the 'Annali dell' Inst.', 1858; Kellerman's '*Vigiles*,' and Preller's '*Die Regionen*,' pp. 94, 95.

The author is unknown: Pinturicchio has been supposed, but on very doubtful authority, to have painted them, from some of the heads being repetitions of those in the frescoes at Spello (see *Handbook for Cent. Italy*). They were probably executed by some of his pupils. Underneath and behind the choir, and reached by stairs on the l., is the chapel of St. Helena, the roof of which is decorated with mosaics of the 16th century, attributed to Baldassare Peruzzi; they replaced others said to have been of the time of Valentinian III.; the statue of St. Helena occupies the place over the altar of a picture by Rubens, now in England; the floor of this chapel is said to be formed of earth brought by St. Helena from Jerusalem. At the entrance to it is an altar dedicated to a certain Julius Maximilianus to St. Helena. Ladies will observe a notice upon a marble slab near it, that their entrance to the chapel is forbidden, under pain of excommunication, except on the 20th of March, the anniversary of its dedication. The consecration of the golden rose, which the popes in former times sent annually to sovereign princes, took place in this basilica. During the first French occupation the library was removed to the Vatican; it was subsequently restored, but many of the rarer manuscripts had been stolen or lost. The fragment of the true cross is exhibited on the 4th Sunday in Lent, on Good Friday, and May 3. The sepulchral inscription of Benedict VII., who was buried in this ch., has been let into the wall on the rt. of the entrance. Pope Silvester II. expired as he was celebrating mass in this basilica, and a story of his death, somewhat similar to those told of our Henry IV. and Robert Guiscard, has been handed down. Silvester, who had acquired magical knowledge from the Mahomedans in Spain, having had a brazen head made which answered questions put to it by him, received on one occasion a reply that he would not die before he had celebrated mass in Jerusalem.

SS. Domenico e Sisto, on the

Quirinal, at the head of the Via di Magnanopoli, a very handsome ch. attached to a large convent, until lately, of Dominican nuns, but now used for the Court of Accounts. It was erected by the architect della Greca in 1611. The front, built of travertine, is handsome, and approached by a double flight of steps. The interior is highly decorated, although the principal ornaments are in stucco: the frescoes over the nave and the high altar are by *Canuti*; the marble group of our Saviour and the Magdalen by *Raggi*, in the 1st chapel on the rt.; the Crucifixion in the 3rd chapel on l. is by *Lanfranco*. On the anniversary of the marriage of St. Catherine (July 19) her desiccated hand is exhibited for the veneration of the faithful, in her chapel, the 2nd on l., over the altar of which stands a picture of her marriage, by *Allegrani*. The painting of the Virgin of the Rosary, in the 1st chapel on l., is by *Romanelli*.

S. Francesca Romana, near to the Basilica of Constantine, built on the site of the Temples of Venus and Rome, by Leo IV. and Nicholas I. in the 9th century, and restored by Paul V. It contains some curious mosaics of the time of Nicholas I. (A.D. 862) on the vault of the apse, representing the Virgin, with SS. John, James, Peter, and Andrew on either side, each in compartments formed by columns in the shape of palm-trees, and twisted. The band within a wreath over the head of the Virgin, emblematical of the Almighty, as well as the monogram of Christ, in the centre of the arch, are beautiful as designs. All the mosaics once on the face of the tribune have disappeared. Between the 2 flights of steps leading to the tribune is the confessional tomb of St. Francesca, covered with rich marbles and bronzes; and in the rt.-hand transept a monument to Gregory XI., erected in 1584 by the senate and people, with a bas-relief of the return of the Papal Court to Rome from Avignon, in 1377, after an absence of 72 years, from the designs of *Pietro Olivieri*. Near this monument are 2 stones let into the wall, bearing a

double depression, made, it is averred, by St. Peter's kneeling on them when Simon Magus was carried off by the demon. In the l.-hand transept is a handsome marble ciborium, with sculptures in the style of *Mino da Fiesole*. There are 2 sepulchral monuments in the 2nd chapel on rt.; one to Cardinal Vulcani, who died in 1322; the other to Antonio Rido, with his bas-relief on horseback—this Rido, born at Padua, was commander of the Papal forces under Nicholas V., and died in 1475. There formerly existed, in the Sala Capitolare of the adjoining convent, now tenanted by Olivetan monks, a picture, by *Pierino del Vaga*, of Paul III. and Card. Pole. It is said to have been lately removed to the apartment of the superior. At the festival of S. Francesca Romana, on the 9th March, high mass is celebrated in this ch. in the presence of the college of cardinals. Her body, reduced to a skeleton, is exhibited on this and the preceding day in the crypt. Santa Francesca Romana was a noble lady of the *Ponziani* family, remarkable for her piety. She founded the order of *Oblate* nuns, who are all of noble families, principally occupying themselves with education, and of whom the convent of Tor di Specchi, near the Capitol, is the principal house in Rome. *Gentile da Fabriano*, the celebrated painter of the Umbrian school, was buried in this ch.; the bell-tower is a fine specimen of this class of mediæval edifices, and is one of the best preserved of the period (13th centy.).

S. Francesco a Ripa, at the extremity of the Trastevere, founded in the 13th century, in honour of St. Francis of Assisi, who resided in the convent and hospital adjoining during his visits to Rome. The present ch. and convent were rebuilt by Cardinal Lazzaro Pallavicini, from the designs of Matteo Rossi. The ch. contains some works of art, among which are the recumbent statue of the blessed Ludovica Albertoni, by *Bernini*, in the Paoluzzi chapel, which forms the l. transept, a very characteristic specimen of this master's style. The painting over the altar, of

a Holy Family with St. Anne, is by *Baciccio*. The Pallavicini chapel in the opposite transept contains two sepulchral monuments of the Rospigliosi-Pallavicinis, in the very debased style of the early part of the last century. In the convent the apartment occupied by St. Francis is shown, and in the garden an orange-tree planted by him.

Il Gesù, hitherto the principal ch. of the Jesuits, in the Piazza del Gesù near the northern foot of the Capitol, one of the most richly decorated churches in Rome, begun in 1575 by Cardinal Alessandro Farnese, from the designs of *Vignola*. The façade and cupola were added by Giacomo della Porta. The interior is rich in marbles of the rarest kinds, and is decorated in the most gorgeous style. The frescoes of the cupola, tribune, and roof of the nave, are by *Baciccio*. The paintings at the different chapels are not of a high order as works of art. Over the high altar, designed by Giacomo della Porta, has been lately placed a painting of the Presentation of the infant Saviour in the Temple, by *Capalti*. The Death of St. Francis Xavier, in the rt. transept, is by *Carlo Maratta*. The chapel of S. Ignazio, in the l., is one of the richest in Rome. It was designed by Padre Pozzi, and is brilliantly decorated with lapis lazuli and verde antique. The marble group of the Trinity is by Bernardino Ludovisi: the globe over the altar was said to be the largest mass of lapis lazuli known; but it is now ascertained to be made up of pieces. The altarpiece of St. Ignatius is by *Padre Pozzi*. Behind this picture is the silver statue of the saint. His body lies beneath the altar in an urn of gilt bronze. The 2 allegorical marble groups at the sides of the altar, representing Christianity embraced by the barbarous nations, and the Triumph of Religion over Heresy, are fantastic works of the French sculptors *Théodon* and *Le Gros*. By the side of the high altar is a monument to Cardinal Bellarmine, the celebrated controversialist of the Roman Church. It was designed by Rainaldi; the 2 figures of Religion and Wisdom

are by *Bernini*. Opposite is that to one of the generals of the order, *Pignatelli*. The circular chapels on each side of the choir are richly decorated; that on the rt. contains a miracle-working image of the Virgin, called the *Madonna della Strada*. 2 great ceremonies take place annually in this ch.—the first, in honour of St. Ignatius, on his festival, the 31st July; the second, and most important, on the 31st of December, when a solemn *Te Deum* was sung in the presence of the pope and sacred college for the blessings received during the year about to close. The adjoining convent, hitherto the head-quarters of the Jesuits, and the residence of their general, the supreme chief of the order, has been lately occupied by the Government for the offices of the general staff of the Italian army.

S. Giorgio in Velabro, near the *Bocca della Verità* and the arch of *Janus*, the only ch. in Rome dedicated to the tutelary saint of England. It is of high antiquity, the foundation dating from the 4th century. It was rebuilt in the 7th, under Pope *Leo II.* In the 13th it was restored by the prior *Stefano*, who added the portico, as we see by the metrical inscription in Gothic characters upon its front; a line of which, "*Hic locus ad Velum, prænominē dicitur Auri*," gives a wrong etymology of the old name of the quarter, the *Velabrum*, in which the ch. stands. The interior has 16 columns, of different materials and styles, taken from the ruins of ancient edifices. These columns support a series of arches, upon which rests the wall pierced with windows, and again the flat roof, as in the early basilicas. At the extremity of the l.-hand aisle several early Christian inscriptions, and a curious circular bas-relief with Runic knots, &c., are built into the wall. The vault of the tribune was once covered with frescoes by *Giotto*, painted at the expense of *Card. Stefaneschi* in the time of *Boniface VIII.*, of which not a trace remains. Beneath the high altar and its marble tabernacle of the 13th centy. is preserved the head of St.

George, deposited here by Pope *St. Zacharias*. This ch. has an historical interest in connexion with *Cola di Rienzo*. On the first day of Lent, 1347, *Cola* affixed to its door his celebrated notice announcing the speedy return of the Good Estate:—*In breve tempo li Romani torneranno al loro antico buono stato*. Notwithstanding this, the ch. would have fallen into ruins some years ago if the confraternity of *S. Maria del Pianto* had not obtained a grant of it from *Pius VII.* as their private oratory. The ch. of *St. Giorgio* is seldom open to the public. On the day after *Ash Wednesday*, and on *St. George's Day* (23rd of April), the Holy Sacrament being exposed here, it is much resorted to, when the several relics it possesses are exposed to the veneration of the faithful, one of which is the banner, or *vezillum*, of red silk tissue, borne by the patron saint of the church and of our country. *St. George* became the tutelary saint of England under our Norman kings, and is still much revered by the Greek Church. Born in *Cappadocia*, he attained the rank of a military tribune, and suffered for his faith in the reign of *Diocletian*.

San Giovanni Batista, a chapel behind *St. Peter's*, founded by *Leo III.* The only portion of interest is the doorway richly decorated with low reliefs of foliage; probably of the 8th centy., when the edifice was founded.

S. Giovanni dei Fiorentini, the national ch. of the Tuscans, at the extremity of the *Via Giulia*, overlooking the *Tiber*, built by the Florentines in 1588, from the designs of *Giacomo della Porta*. The fine façade was added by *Clement XII.*, from those of *Alessandro Galilei* (1725). The chapel of *S. Girolamo*, 3rd in the rt. aisle, contains an altarpiece representing *St. Jerome* praying before a crucifix, by *Santi di Tito*; and a fine picture of *St. Jerome* writing, by *Cigoli*, which has all the design and expression of *Raphael*, with the colour and force of *Titian*. The painting upon the opposite wall is by *Passignani*. In the rt. transept is the

celebrated picture by *Salvator Rosa*, representing S. Cosma and S. Damiano condemned to the flames. The high altar is ornamented with 4 fine columns of Cotanella marble, and contains the tombs of the Falconieri family; the marble group of the Baptism of our Saviour, is by *Raggi*. The painting of the Magdalen borne to Heaven by Angels, in the l. transept, is by *Baccio Carpi*, the master of Pietro da Cortona. The chapel of the Crucifix, on l. of high altar, was painted by *Lanfranco*. In the 5th chapel on l., the S. Francis over the altar is by *Santi di Tito*; the frescoes are by *Pomarancio*; in the 4th chapel the 3 small frescoes relative to S. Lorenzo, on the roof, are by *Tempesta*, Cigoli is buried in this ch. Most of the sepulchral memorials here are to natives of Tuscany.

SS. Giovanni e Paolo, the ch. attached to the Passionist Convent on the Cælian, a short distance beyond the Coliseum and Arch of Constantine. It was erected by Pammachius, a friend of St. Jerome, in the 4th century, on the site of the house occupied by the saints to whom it is dedicated, who were officers in the court of Constantia, and were put to death in the reign of Julian. It has in front, a mediæval portico supported by 8 granite and marble columns. The interior consists of a nave and 2 aisles, supported by pilasters and 16 ancient composite columns. The pavement is of *opus Alexandrinum*. The vault of the tribune is painted by *Pomarancio*. In the rt.-hand aisle is an altarpiece representing S. Saturninus, by *Marco Benefial*. Within a railing in the nave is a stone on which the patron saints are supposed to have suffered martyrdom. Adjoining this ch. are some remains of the substructions of a Temple of Claudius, noticed under the head of Antiquities. A portion of the ancient edifice, in massive blocks of travertine, forms the base of the elegant bell-tower, one of the best-preserved specimens of the mediæval campanili of the 13th centy. in Rome. The gardens of the convent, covering the entire extent of the Temple of Claudius, are well worth a visit. The

view from the shady avenue of ilexes, overlooking the valley of the Coliseum and the slopes of the Palatine, is exceedingly beautiful.

S. Giovanni a Porta Latina, an ancient ch., founded near the spot where the Evangelist suffered martyrdom, is chiefly remarkable for its good mediæval bell-tower. The interior contains some ancient marble columns. Founded in A.D. 772 by Adrian I., it was restored in the 12th century by Celestin III., nearly as we now see it. Close by is the small circular ch. of *S. Giovanni in Oleo*, on the spot where stood the caldron of boiling oil into which the Evangelist was cast: both are near to the closed Porta Latina of the Aurelian wall. *S. Giovanni in Oleo* has a handsome frieze in *terracotta*, and was erected by a certain French auditor of the Rota, Benedict Adam, in the reign of Julius II. (1509). On the opposite side of the road is the ruin of a huge tomb, which stood on the side of the Via Latina, before the Aurelian wall was built. This ch. is open on the anniversary of the martyrdom of St. John, the 6th May, and on the 5th Saturday in Lent. The Columbarium of Campana (see Index) is close to this.

S. Giuseppe de' Falegnami, the ch. of the Confraternity of Carpenters, over the Mamertine Prisons, has, at the 1st altar on l., a Nativity, the first work which *Carlo Maratta* exhibited in public. Beneath is a subterranean chapel, containing a curious ancient crucifix, an object of great veneration.

S. Gregorio, on the Cælian, founded in the 7th century on the site of the family mansion of St. Gregory the Great. In 1573 it was transferred to the Camaldolese monks, of whose general it is the residence, and the head-quarters of the order. The square atrium was added in 1633 by Cardinal Scipio Borghese, from the designs of Soria; and the ch. was rebuilt in 1734 from those of Francesco Ferrari. The interior has 16 columns of granite. In the chapel of the saint, at the end of the

rt. aisle, are some sculptures of the 15th century, representing events in his life; the painting over the altar is by *A. Sacchi*, the Predella beneath is attributed to *Luca Signorelli*. The Salvati chapel, on the l. of the tribune, has a copy of *An. Caracci's* picture of St. Gregory, which once stood here,—it is now in England; and an altarpiece in alabaster, with gilt reliefs of the 15th centy. Near this chapel is a monument raised by Gregory XVI. to Cardinal Zurla, his successor as the head of the Camaldolese order and abbot of the monastery, a very learned writer on the geographical literature of the middle ages. Detached from the ch. are 3 chapels, erected originally by St. Gregory himself, and restored by Card. Baronius. The first, dedicated to *St. Silvia*, mother of the saint, who lived here, has a statue of the patron by Niccolò Cordieri, and a fresco over the altar on the vault of the tribune, representing the Almighty, with Angels below playing on various instruments, by *Guido*. The second, dedicated to *St. Andrew*, contains the celebrated frescoes painted as rival performances by Guido and Domenichino. The *St. Andrew*, on the l.-hand wall, adoring the cross as he is led to execution, is by *Guido*; the group of 3 women on the rt. is much admired; the Flagellation of the saint opposite is by *Domenichino*. Among the criticisms on these pictures, that of Annibal Caracci is not the least remarkable: "Guido's," he said, "is the painting of the master; this of Domenichino is the painting of the scholar who knew more than the master." Lanzi tells us that, while Domenichino was painting one of the executioners, he endeavoured to rouse himself to anger, and was surprised in the act of violent gesticulation by Annibal Caracci, who was so much struck with the spectacle that he embraced him, and said, "Domenichino, to-day I must take a lesson from you." So novel, says Lanzi, and at the same time so just and natural, did it appear to him that the painter, like the orator, should feel within himself all that he undertakes to represent to others. The third chapel,

called the *Triclinium Pauperum*, dedicated to *S. Barbara*, has a statue of St. Gregory by Niccolò Cordieri, begun, it is said, by his master, Michel Angelo. In the middle of the chapel is the marble table on which we are told, by an inscription in verse, that St. Gregory fed every morning 12 poor pilgrims, when on one occasion an angel appeared as the 13th. In the ch. of St. Gregory is interred Imperia, the Aspasia of the court of Leo X. In the atrium before the ch. are several sepulchral monuments, amongst which is one of some interest to the English traveller—that of Sir Edward Carne, of Glamorganshire, doctor of civil law of the University of Oxford, who was united with Cranmer in 1530 in the celebrated commission appointed to obtain the opinion of the foreign universities on the divorce of Henry VIII. He was ambassador to the emperor Charles V., by whom he was knighted. He afterwards became envoy to the court of Rome; Bishop Burnet, in his History of the Reformation, has published several of his despatches. On the suppression of the English embassy by Elizabeth he was recalled, but Paul IV. induced him to stay at Rome, where he died in 1561. 2 modern inscriptions on the piers of the atrium tell the history of the abbey, how it was founded by St. Gregory the Great on the site of his paternal home, and how St. Augustine, the great missionary to England, and several of our early Archbishops of Canterbury and York, had been educated in it. The late pope, Gregory XVI., was for many years abbot of the adjoining monastery before his elevation to the pontificate, and did much to embellish the ch. and the convent. The flight of steps in front command a picturesque view over the S.E. side of the Palatine and the imposing ruins of the Palace of the Cæsars in that direction.

St. Ignazio, behind the Doria Palace, the ch., formerly of the Jesuits' college, the Collegio Romano, with its massive front by Algardi, is rich in elaborate decorations. It was built entirely at the expense of Cardinal

Ludovisi. Its magnificence is not in the best taste, but is interesting from its excessive ornament. The paintings of the roof and tribune are by *Padre Pozzi*, and are remarkable for their perspective. The Lancelotti chapel, in the rt.-hand transept, contains the tomb of S. Lodovico Gonzaga, beneath the altar, with a bas-relief of the Apotheosis of the saint, by Le Gros, above. Beyond, at the extremity of the aisle, is the monument to Gregory XV., by the same sculptor, with that of his nephew Card. Ludovisi below. The chapel in the l.-hand transept has a large bas-relief of the Annunciation. On the massive piers of the cupola, luckily left unfinished for the finances of the Ludovisi family and for the interests of astronomical science, has been erected the Observatory of the Collegio Romano, now one of the most efficient and well-conducted establishments of the kind on the continent of Europe. This ch., with the adjoining oratory of La Caravita, the latter one of the most frequented during Lent by the higher and fashionable female classes of Rome, were attached to the Gregorian University, or Collegio Romano, directed by the Jesuit fathers.

St. Isidoro, on the Pincian, founded in 1622. The ch. is attached to a convent of Irish Grey Friars, or Reformed Observant Franciscans. The edifice owes its present form in a great measure to the celebrated Luke Wadding, one of the most learned members his order has produced. Entering the ch., the picture of St. Isidore, over the high altar, is by *Andrea Sacchi*. All the paintings in the chapel of St. Joseph, the 1st on rt., are by *Carlo Maratta*, as are those of the Conception in the chapel of the rt. transept, of the Crucifixion in the sacristy, and the frescoes in the Piombino chapel, 1st on l. The high altar has two handsome columns of oriental alabaster. Several sepulchral monuments in this ch. will interest our countrymen; that of Luke Wadding, near the chapel of St. Anne, the 2nd on rt., consists of a marble slab with a long inscription, placed here by his friend Ronconi, a

Roman advocate. Born in Ireland, Wadding, who from his youth embraced the rules of the Reformed Franciscans, became censor of the Inquisition, but is better known for his voluminous history of the Franciscan Order, '*Annales Ordinis Minorum*,' in 8 large folios. He was the first prior of the Irish Franciscans established here, and a man of great learning. He died in 1557, aged 70. In the l. transept is a handsome monument by Galassi to a Miss Brian, a young Irish lady; and in the rt. a memorial to Amelia, the daughter of John Philpott Curran, who died at Rome, raised by the late Lord Cloncurry in 1848. In the small library of the friars are some Irish manuscripts worthy of notice, amongst which a continuation of Colgan's History of Irish Saints, hitherto unpublished. The festival of St. Patrick is celebrated here on the 17th of March, when a sermon is preached by one of the most eminent British Roman Catholic ecclesiastics at Rome, and a collection made for the benefit of the confraternity, who are well deserving of the benevolence of their countrymen, living as they do entirely on charity, like all the Grey Franciscans.

S. Lorenzo e Damaso, forming one of the sides of the magnificent palace of the Cancelleria, erected in 1495 by Cardinal Riario, nephew of Sixtus IV., from the designs of Bramante, on the site of the Prasinian Basilica, founded by S. Damasus in 570. It contains some indifferent modern monuments of the princely house of Massimo, and one to the lamented Count Rossi, so barbarously murdered in the adjoining palace in December, 1849; the bust over the latter is by Tenerani, who has sculptured the fine statue of that eminent statesman for his friend, Duke Massimo, and now in his villa in the gardens of Sallust. Near the monument of Rossi is a copy of the statue of St. Hypolitus in the Lateran Museum. The accomplished scholar and poet Annibale Caro, who died at Rome in 1566, is buried in this ch.—his bust, by *Dosio*, on one of the piers; as also *Sadoletto*, the secretary of Leo X. In

the 4th chapel on rt. of the choir are two good sepulchral monuments of the 16th cent., and a dead Christ over the altar, by *Bracci*. The statue of S. Carlo Borromeo in the sacristy is by *Stefano Maderno*. The most remarkable paintings are the picture over the altar in the 1st chapel on rt., by *Seb. Conca*, and that of the Coronation of the Virgin, over the high altar, by *F. Zuccherò*.

S. Lorenzo in Lucina, near the Corso, founded by Sixtus III., in the beginning of the 5th century, and restored in its present form by Paul V. in 1606, from the designs of Cosimo da Bergamo. At the high altar, which was designed by Rainaldi, is the celebrated Crucifixion by *Guido*. The chapel of S. Francesco has a painting by *Marco Benefial*. This ch. contains a monument to Poussin, designed by Lemoine, and executed by French artists, at the cost of Châteaubriand, when French ambassador at Rome: the bas-relief upon it is a reproduction in marble of Poussin's well-known landscape of the discovery of the Tomb of Sappho in Arcadia. Under the vestibule are some ancient inscriptions relative to the relics preserved here, and inside, on the l. of the entrance, one to the dedication of the ch. by Celestin III. in 1196, in the presence of numerous prelates, at the head of the list of whom is the Archbishop of York of that day.

S. Lorenzo in Miranda, in the Forum, is only remarkable as occupying the cella of the Temple of Antoninus and Faustina, and for its magnificent portico in front. Its appellation is derived from the latter admirable ruin. The Martyrdom of S. Lorenzo, over the principal altar, is attributed to *Pietro da Cortona*. This ch. contains several tombs of the Roman apothecaries (*Aromatarii*), to the corporation of whom it belongs, as well as the adjoining hospital.

S. Lorenzo in Panis-Perna, on the summit of the Viminal, and in the street leading from the Forum of Trajan to Santa Maria Maggiore. It is supposed to stand on the spot where

St. Lawrence suffered martyrdom, and to derive its singular name from *Perperna*, or *Perpennia*, an inscription to a Roman lady of that consular family having been found on the spot. The interior has some frescoes by *Biccherai*. An arm of St. Bridget, who died in the adjoining convent of the nuns of St. Chiara is preserved amongst the relics here.

The convent has been entirely rebuilt by the Italian Government, and turned into a *University for students in physio, chemistry, and engineering*.

S. Luigi de' Francesi, in the Piazza of the same name at the southern extremity of the Via della Scrofa, the continuation of the Via di Ripetta, erected in 1589 at the expense of Catherine de Medicis, from the designs of Giacomo della Porta. The second chapel on the rt., dedicated to St. Cecilia, contains some fine frescoes by *Domenichino* on the roof; they represent the Angel offering crowns to St. Cecilia and her husband Valerian, the Saint borne to heaven by Angels, and S. Cecilia expressing her contempt for idols; on the side walls are two large subjects, her distributing her clothes among the poor, and Death. These interesting works, though somewhat theatrically treated, are good examples of Domenichino's style of composition and colouring. The fine copy over the altar, of Raphael's St. Cecilia now in the Gallery at Bologna, is by *Guido*. The Assumption, at the high altar, is one of the finest works of *Bassano*. In the chapel of St. Matthew, on the l. of the high altar, are 3 pictures, representing the calling of the Saint, by *M. Angelo Caravaggio*. The paintings on the roof, and the Prophets on the sides, are by *Cav. d'Arpino*. This ch. contains tombs of several eminent Frenchmen, including those of Cardinals d'Angennes and de la Tremouille; of Cardinal de la Grange d'Arquien, father-in-law of Sobieski, who died at the age of 105; of Cardinal d'Ossat, ambassador from Henry IV.; of Seroux d'Agincourt, in last chapel on rt., the celebrated archaeologist and writer on Italian art; of

Pauline de Montmorin, in first chapel on l., erected by Châteaubriand, by whom the inscription was written, and of the painters Guerin and Sigalon. A massive pyramidal monument has been erected to the French officers and soldiers who were killed during the military operations against Rome in 1849, and another to Claude Lorraine, at the expense of the French nation. It is difficult to imagine why this tardy tribute to the great painter was not placed over where his remains lay, in the ch. of the Trinita de' Monti. The original tombstone has been placed at the foot of the monument. San Luigi is the national ch. of the French at Rome, and under the special protection of the sovereigns of that country. High mass in music is performed here with great pomp every Sunday morning at 9.

S. Marcello, in the Corso, belonging to the Servites, dating as far back as the 4th century. It was rebuilt in 1519 from the designs of Sansovino, with the exception of the façade, which was added by Carlo Fontana in the last cent. The interior was handsomely restored in 1867, from the designs of Vespignani. In the 3rd chapel on the rt. is the tomb of our countryman, Card. Weld, who was titular cardinal of S. Marcello. The chapel of the Crucifix (the 4th on the rt.) is celebrated for the fine paintings on the roof by *Pierino del Vaga*, representing in the centre the Creation of Eve, and on the l. the Evangelists St. Mark and St. John, "where," says Lanzi, "there are some infantine figures that almost look as if they were alive: a work deservedly held in the highest repute." The Evangelists Saints Matthew and Luke, in the opposite compartment of the vault, are entirely by *Daniele da Volterra*; the Crucifix borne by angels, over the altar, was painted by *Garzi* from P. del Vaga's designs. In this chapel is the tomb of Cardinal Consalvi, minister of Pius VII., one of the most enlightened statesmen of Italy, the honest and liberal reformer of the papal administration, whose death is still involved in that pain-

ful mystery which strengthens the popular belief that it was hastened by poison. The monument, which contains also the remains of his brother, is by *Rinaldi*. In the 4th or Frangipani chapel on the l. the picture of the Conversion of St. Paul, over the altar, is by *Federigo Zuccherò*; the frescoes on the side walls by his brother *Taddeo*. The several busts and mural inscriptions belong to members of the family of Frangipani. Near this, upon the l. of the entrance, is a monument to Morrichini, an eminent physician and natural philosopher. The ceremony of the Exaltation of the Cross takes place in this ch., in the presence of the college of cardinals, on the 14th September.

S. Marco, a very elegant and interesting ch., built on the plan of an ancient basilica, within the precincts of the Palace of Venice. It is said to have been founded by Pope S. Mark in 337, and dedicated to the Evangelist. It was rebuilt in 833 by Gregory IV., who decorated the interior with mosaics. In 1468 Paul II., after the construction of the palace, rebuilt entirely the ch. in its present form of one of the small basilicas, with the exception of the ancient tribune, which was preserved with its mosaics of the 9th centy., and the subterranean ch., containing the body of St. Mark the pontiff. The handsome façade and portico in the style of the Renaissance were then added, from the designs of Giuliano da Majano. The interior has a nave and 2 aisles separated by 20 pilasters, having in front as many columns cased in jasper, and contains a few paintings. The most remarkable are—(at the first altar on the rt.) the Resurrection, by *Palma Giovane*, erroneously attributed to *Tintoretto*; St. Mark the Pope, by the *School of Gian Bellini* (at the altar on the rt. of the tribune); the Adoration of the Magi, by *Carlo Maratta* (third on the rt.). The mosaics of the tribune represent our Saviour and 3 saints on either side, one of whom, Gregory IV., holds the church in his hand; below the mystic Lamb and 12 sheep, with the cities of Jerusalem and Bethlehem,

as we have seen at San Clemente; and on the face of the arch the emblems of the Evangelists and two full-length figures of SS. Peter and Paul; the 3 frescoes in the choir are by *Borgognone*. The monument to Leonardo Pesaro of Venice, by *Canova*, stands on the side of the steps leading to the choir, and has a good bust of the youth, who died at the age of 16. There are numerous other tombs here, chiefly of Venetians who died at Rome. The great door is a handsome specimen of the architecture of the 15th century. There are some Christian inscriptions from the catacombs under the portico. The piazza in front of the ch. has been arranged as a square garden, with flower-beds, seats, a fountain, and iron railings, from the designs of Benvenuto.

S. Maria degli Angeli, in the Piazza di Termini. This magnificent church occupies the Tepidarium of the Baths of Diocletian, which was altered by Michel Angelo during the pontificate of Pius IV., to adapt it to Christian worship. It is one of the most imposing sacred edifices in Rome. The arrangement of the ancient baths is described under the head of "Antiquities." The great hall was converted by Michel Angelo into a Greek cross by the addition of the present vestibule and of the tribune opposite. Vanvitelli in 1740 reduced the ch. to its present form by adapting the circular hall, or *Laconicum*, as a vestibule, and lengthening the tribune and choir on the opposite side. The hall, which Michel Angelo had preserved as a nave, was thus converted into a transept; the chapels opening out of it, in the intervals of the columns, closed up; and the transept lengthened, by converting into the chapels of the Beato Nicolo Albergati, and of S. Bruno, two halls of the baths. On account of the dampness of the ground Michel Angelo was obliged to raise the pavement about 8 feet, so that the original bases of the columns remain buried to that depth, which, by the accumulation of the debris of the

baths, were considerably lower than the circumjacent soil. Of the 16 columns of the church, the 8 in the transept only are antique, and are of red Egyptian granite, with attached bases of white marble. The others, of brick, covered with painted stucco, in imitation of granite, were added by Vanvitelli. In the circular vestibule are the tombs of Salvator Rosa; of Carlo Maratta; of Cardinal Parisio, professor of jurisprudence at Bologna; and of Cardinal Francesco Alciati, the learned chancellor of Rome under Pius IV. The tomb of Salvator Rosa (1673) has an inscription which describes him as the "*Pictorum sui temporis nulli secundum, poetarum omnium temporum principibus parem*;" a friendly eulogy, which the judgment of posterity has not confirmed. On one side of the entrance to the great hall is the noble statue of S. Bruno, by the French sculptor *Houdon*. It is recorded that Clement XIV. was a great admirer of this statue: "It would speak," he said, "if the rule of his order did not prescribe silence." The hall, now forming the transept of the ch., is 297½ feet long, 91 feet wide, and 84 feet high: the length of the present nave from the entrance to the high altar is 336 ft. The granite columns are each of a single piece, 45 ft. high and 16 ft. in circumference. The ancient capitals, 4 Corinthian and 4 Composite, are of white marble, as is also the entablature, although so whitewashed over as to make them have the look of stucco. This ch. contains several large and fine paintings which were once altarpieces in St. Peter's, where they have been replaced by copies in mosaic when the originals were transported here—amongst them the most celebrated is the St. Sebastian by *Domenichino*, on the rt.-hand side of the high altar; it is 22 ft. high, and, being painted on the wall, it was removed with consummate skill by the engineer Zabaglia. Opposite to it is the Baptism of Our Lord, a fine work of *Carlo Maratta*. The other paintings in the choir are the Presentation in the Temple, by *Romanelli*, and the Death of Ananias, by *Roncalli*. The 8 pictures in

the transept, commencing on the rt. hand on entering, are, 1. copies of Guido's Crucifixion of St. Peter, and 2. of Vanni's Fall of Simon Magus; on the opposite side, 3. St. Peter resuscitating Tabitha, by *Mancini*, and 4. St. Jerome and St. Francis, by *Musciano*—the landscape in the background by *Paul Brill*; beyond the entrance to the choir, 5. the Assumption, by *Bianchini*; 6. the Resuscitation of Tabitha, by *Constanzi*; whilst on the opposite side are, 7, the Fall of Simon Magus, by *P. Battoni*; and 8. St. Basil celebrating Mass before the Emperor Valens, by *Subleyras*. At each extremity of the transept are large chapels formed out of halls of the baths; that on the rt., and which formed the vestibule to Michel Angelo's ch., is dedicated to the Beato Niccolo Albergati; that on the l. to St. Bruno, over the altar of which is a painting of St. Peter appearing to some Carthusian monks, by *Odazzi*, and on the sides two, by *Trevisani*, of the death of the Macca-bees. On the pavement of the great nave is the meridian line traced by *Bianchini* and *Maraldi*, in 1701. Behind the ch. is the Carthusian convent, with its magnificent cloister designed by Michel Angelo. It was founded and endowed by the Orsini family. The cloister is surrounded by a portico sustained by 100 columns of travertine of the Doric order, forming four fine corridors. These columns have been barbarously painted over on the occasion of the Christian Exhibition held here (1870), to imitate coloured marbles. In the centre are the immense cypresses planted round the fountain by Michel Angelo when he built the cloister: they measure 13 feet in circumference. The "Pope's oil-cellar," as it is called, adjoining the ch., is a low-arched hall of the ancient thermæ, containing several cisterns or reservoirs sunk deep in the ground, where the supply of oil for the city is preserved at an equable temperature. Since the levelling of the adjoining piazza the floor of the ch., which was considerably below the outer surface, is now on a level with it.

S. Maria dell' Anima, in the street of the same name, on the W. side of the

Piazza Navona, begun in 1400, with money bequeathed for the purpose by a native of Germany, and completed from the designs of Giuliano Sangallo. The fine interior, supported on massive pilasters, contains at the high altar the Madonna with angels and saints, by *Giulio Romano*, much injured; an indifferent copy of the Pietà of Michel Angelo, by *Nanni di Baccio Bigio*, in the 4th chapel on rt.; the frescoes of *Sicciolante* on the side walls in the chapel of the Crucifix, 3rd on rt.; and those by *Francesco Salviati* in that of the Cristo Morto, 4th on l.—the figure of our Saviour ascending to heaven, over the altar, is very fine. The handsome monument of Pope Adrian VI., on the rt. of the high altar, was designed by *Baldassare Peruzzi*, and executed by *M. Angelo Sanese* and *Niccolò Tribolo*. Upon the urn lies the statue of this semi-barbarian pontiff; above is a bas-relief of the Virgin between St. Peter and St. Paul, and in the niches statues of the four cardinal Virtues; the bas-relief beneath represents the entrance of the Pope into Rome. Opposite to the tomb of Adrian VI. is that of the Duke of Cleves, by German artists of the 17th cent. On the l. side of the door of the sacristy is that of Lucas Holstenius of Hamburg, the celebrated librarian of the Vatican. In the passage leading to the sacristy is a bas-relief, which formerly belonged to the tomb of the Duke of Cleves, representing Gregory XIII. giving him his sword of command. On the rt. of the principal entrance is the tomb of Cardinal Andrew of Austria, by *Duquesnoy* (ob. 1500), and on the l. that of Cardinal Enckenworth (ob. 1534), an inferior work. *S. M. dell' Anima* is the national ch. of the Germans, and under the special protection of Austria. A large hospital, *Xenodochium*, for persons of the German nation, is attached to this ch.

S. Maria in Aquiro, or *degli Orfanelli*, in the Piazza Capranica, on the site of a ch. of the 4th cent. The name of *Aquiro* is supposed to be derived from *Equerie*, the stadium of a circus which stood here. The present ch., which has

recently undergone a complete restoration, is annexed to a College of Orphans founded by Paul III. The frescoes are by Mariani and his pupils. This ch. and the adjoining Piazza Capranica are believed to occupy the sites of a portico and temple dedicated by Hadrian to Matidia, the sister of his wife.

S. Maria di Ara Celi.—The ch. is of high antiquity, probably as old as the 6th century, when it was dedicated by St. Gregory the Great as *Sancta Maria in Capitolio*. The façade of brickwork is more recent, and was formerly decorated with mosaics; the fragment of Gothic which it retains in its rose and pointed windows, cornice, &c., would refer it to the 14th century. The interior has a nave and 2 aisles separated by 22 columns of different sizes and materials; taken from various ancient buildings. 18 are of Egyptian granite, 2 fluted of white marble, and 2 of cippolino. Their bases and capitals are also dissimilar; and some are so much shorter than the others that it has been necessary to raise them on pedestals of unequal height. On the third column on the l. of the main entrance is engraved, in letters evidently of the Imperial period—*CVBICVLO AVGVSTORVM*. Its authenticity has not been doubted, and it would therefore indicate that it was brought to Rome under the care of a servant of the Emperors (M. Aurelius and Lucius Verus?). The floor is of mosaic, of an ancient kind, encircling slabs of white marble, containing some specimens of rare varieties, amongst which a great abundance of green or opHITE porphyry. The name of Ara Celi has given rise to considerable controversy: the tradition of the Church tells us that it is derived from the altar erected by Augustus to commemorate the prophecy of the Cumæan Sibyl respecting the coming of our Saviour. It is said to have borne the inscription *Ara primogeniti Dei*, from which the legend has derived the modern title. Others reject this, and tell us that the ch. in the middle ages bore the name of S. Maria in *Aurocalio*. The ch. and adjoining convent belonged to the Benedictines

until 1250, when Innocent IV. transferred it to the Reformed Franciscans, who have held it from that period to the present time. On entering by the principal door, the first chapel on the rt. contains an admirable series of frescoes by *Pinturicchio*, illustrating the life of St. Bernardino of Siena: they were restored some years ago by Camuccini, and represent different subjects from the life of the saint; the principal being that over the altar, the preaching of the saint, with a glory in heaven surrounded by angels above, and on the l. wall his death. On the opposite side are small pictures of San Bernardino's Vision of Christ, his Penitence, his assuming the monastic habit, &c. &c. The paintings of the 4 Evangelists on the roof are attributed to his pupils *Francesco da Citta di Castello* and to *Luca Signorelli*. The floor of *opus Alexandrinum*, in this chapel, is very beautiful. Of the other pictures in the ch. the most worthy of notice are the S. Jerome in the 3rd on rt. by *Giovanni de' Vecchi*; the paintings in the 8th chapel on l. of St. Margaret of Cortona, representing the Conversion and Death of the Saint, by *Benefiel*; the Transfiguration, in the 2nd chapel on same side, cited by Lanzi among those works of *Girolamo Siciolante* in which he approached nearest to Raphael; and the frescoes on the roof of the chapel of St. Antony of Padua, 3rd on l., by *Niccolò da Pesaro*. In the Savelli chapel, dedicated to St. Francis, forming the rt.-hand transept, are the Gothic monuments of Luca Savelli (1266), the father of Pope Honorius IV., and of his son Pandolfo, by *Agostino* and *Agnolo da Siena*, from the designs of Giotto; the base on which it rests is formed by a pagan sarcophagus covered with Bacchanalian bas-reliefs, wreaths of flowers, fruit, and animals; opposite is that of Vana Aldobrandesca, the mother of the Pope, upon which lies the statue of the Pontiff himself, removed here by Paul III. from his monument which stood in the old basilica of St. Peter's. The painting of St. Francis, over the altar, is by *Trevignano*. In the choir, on l. of

the high altar, is the tomb of Cardinal Giambattista Savelli (ob. 1498), a good specimen of the school of Sansovino; and on the floor the gravestone, nearly effaced, of Sigismondo Conti, secretary to Julius II., for whom Raphael painted the celebrated *Madonna da Foligno* in 1512. This exquisite work, which stood over the high altar in this church, was removed to the convent of the Contesse at Foligno in 1565, when Conti's sister became a nun in that establishment. The celebrated traveller of the 14th centy., Pietro della Valle, is buried outside the 1st chapel in the rt. aisle. Another interesting tomb, in the l. transept, without an inscription, is the Gothic monument of Cardinal Matteo di Acquasparta, general of the Franciscans (1302), who was employed by Boniface VIII. in his negotiations with the Florentines, and praised by Dante for the moderation with which he administered the rules of his order; on the urn lies a good figure of the deceased, and above a painting of the Virgin with 2 Saints: this tomb has been attributed to the Cosimatis. The 2 Gothic ambones at the extremity of the nave are covered with handsome mosaic work. Some of the small arches on the front are perfect bijoux in this class of art; they stood on each side of the choir, when it was in the centre of the nave, until the 16th centy., when the present one was erected behind the high altar; on the pier near the Gospel Ambo has been placed the gravestone of Catherine Queen of Bosnia, who died at Rome in 1478, having previously made over her kingdom, overrun by the Turks, to Sixtus V. The insulated octagonal chapel in the l. transept, dedicated to S. Helena, is supposed to stand on the site of that raised by Augustus, the *Ara primogeniti Dei* above mentioned. The altar-table, an urn of red porphyry, once contained the body of the mother of Constantine. The present chapel was erected after 1798, when a pre-existing one of the 17th centy. was destroyed. On the wall of the transept, near this altar, is the slab tomb-

stone of Felice di Fredi (ob. 1529), recording the discovery by him of the celebrated group of Laocoon and his sons, now in the Vatican Museum. The Ara Cœli is held in great veneration by the Romans on account of a miracle-working figure of the infant Saviour, the *Santissimo Bambino*, whose powers in curing the sick have given it extraordinary popularity. The legend tells us that it was carved by a pilgrim out of a tree which grew on the Mount of Olives, and painted by St. Luke while the pilgrim was sleeping over his work. The *bambino* is richly decorated with gems and jewellery, the offerings of the pious, and is held in such sanctity in cases of sickness, that it was said to receive at one time more fees than any physician in Rome. In the early part of 1849 the Republican triumvirate made the monks a present of the pope's state coach for the use of the *bambino*: but after the return of his Holiness the gorgeous vehicle was taken from them, and the *bambino* again resumed the old brown vehicle in which for many years it had been accustomed to pay its visits to the sick. The Festival of the *Presepe*, or of the *Bambino*, which continues from Christmas-day to the Feast of the Epiphany, is attended by crowds of peasantry from all parts of the surrounding country. The 2nd chapel in the l. aisle is converted on this occasion into a kind of theatrical stage, on which the Nativity is represented by figures as large as life, personifying the Adoration of the Shepherds and the Magi, with the Virgin kneeling before the image in a tawdry theatrical costume. During this festival, and especially on the 26th of Dec. and on the day of the Epiphany, a singular exhibition takes place. A kind of stage is erected in the nave opposite the *Presepe*, on which children are made to declaim, and act certain sacred dramas in connection with the Advent of our Saviour. This takes place generally between 3 and 4 o'clock in the evening. To the English traveller the ch. of the Ara Cœli has a peculiar interest from its connexion with the greatest of our historians, Gibbon. It was in it, as he

himself tells us, that "on the 15th of October, 1764," as he "sat musing amidst the ruins of the Capitol, while the barefooted friars were singing vespers, that the idea of writing the *Decline and Fall of the city* first started to his mind." In front of the ch. are the 124 marble steps erected from the ruins of the Temple of Quirinus on the Quirinal. An inscription on the left of the great entrance states that they were constructed in 1348, the year of the plague, by Maestro Lorenzo Andreozzi, of the Rione Colonna, the expenses being defrayed by charitable contributions. Before the principal entrance lies buried Flavio Biondo, one of the earliest writers on Roman antiquities in the 15th centy., but the inscription upon the slab tomb has been entirely effaced. The floor of the ch. is covered with slab tombs, on many of which the inscriptions are no longer legible: they are, however, interesting from the costumes of different periods of mediæval history. One of these tombstones in the pavement near the end of the left aisle bears the name of Donabello (OPUS DONATELLI). The Ara Cœli having been a favourite place of interment, as were the churches of the Franciscan orders generally, and here especially of the local or Capitoline nobility. The adjoining convent is very large, consisting of the palace of the popes, erected by Paul II. on the Capitoline, and given by Sixtus IX. to the Franciscans; the library is extensive, and rich in ecclesiastical literature. The head of the order of the Reformed Franciscans, known as the Grey Friars in England, resides here.

S. Maria Aventinense, called also *il Priorato*, from a priory of the Knights of Malta to which it is attached, is chiefly remarkable for the fine views which it commands over a large extent of the city and suburbs. The ch., which is supposed to stand on the site of the temple of Bona Dea, was restored in 1765 by Cardinal Rezzonico, from the designs of Piranesi, who has overloaded it with ornaments. An antique marble sarcophagus, with bas-reliefs of the Muses, serves as the tomb

of a Bishop Spinelli. There are two tombs of members of the Caraffa and Caracciolo families of the 16th centy.; a ciborium of an early Christian period, with rude reliefs of the Evangelists; and the statue of Piranesi the engraver, who is buried here. The ch. suffered greatly in 1849 from the French artillery, the besieged having placed a formidable battery in front of it, which it became necessary to silence. This ch. occupies the site of the house of the patrician Alberic, who gave it to St. Odo of Cluny, the great monastic reformer of the 13th centy.; here Gregory VII. (Hildebrand) passed his early days with his uncle, who was prior of the convent; and here took place the election of Cardinal Octavian to the papacy, as Victor II. The view of St. Peter's looking down the avenue of ilexes, by which the visitor enters the grounds, is very fine, and even through the keyhole of the gate by which he is admitted. A more detailed account of the several ancient edifices on the Aventine will be found under the head of *S. Sabina* (see Index).

S. Maria in Campitelli, also called *S. Maria in Portico*, in the square of the same name, near the Capitol, and on the site of the Carceres of the Flaminian Circus, built in 1659, by Alexander VII., the architect being *Rinaldi*; it is a fine building, internally of the Corinthian order; it contains a miraculous image of the Virgin, which is said to have stayed the pestilence in Rome at that period. The picture over the altar in the 2nd chapel on the rt., representing the Descent of the Spirit, is by Luca Giordano. The highly decorated chapel in the opposite aisle belongs to the Altieri family. In one of the ovals at the base of the dome are 2 portions of a spiral column of translucent oriental alabaster, in the form of a cross, found in the neighbouring Portico of Octavia, from its vicinity to which this ch. is also called *S. Maria in Portico*. There is a good sepulchral monument to Card. Pacca, the minister and companion of Pius VII. in his exile, by Pettrich of Dresden, in the rt.-hand transept. The

name of Campitelli appears to be derived from *Campus teli*, the area before a temple of Bellona which stood hereabouts, where, on war being declared, a javelin or *telus* was hurled, to indicate the impending hostilities. The large palace in front belongs to the Cavalletti family.

S. Maria in Cosmedin, in the Piazza of La Bocca della Verità, already noticed under the Antiquities (p. 39) as standing on the site of a temple of Ceres and Proserpine. It is said to have been built by S. Dionysius in the 3rd century. It was restored by Adrian I. in 782, in the form of a basilica. Being intended for the Greek exiles who were driven from the East by the Iconoclasts under Constantine Copronymus, and having a *Schola*, or hall of meeting, attached to it for their use, it acquired from that circumstance the name of *S. Maria Schola Greca*, by which it is mentioned by Siric Archbishop of Canterbury, who visited Rome in 990: in later times the name of Bocca della Verità has been given to it by the lower orders, from the marble mask which we see under the portico. The name of Cosmedin is supposed by some to refer to the ornaments of the ch. (*κοσμος*), but we find churches bearing the same name at Constantinople and Ravenna. It has a nave originally divided from 2 side aisles by 12 ancient marble columns, some of which are built up into the piers and walls of the choir. Before the high altar is the raised floor of the ancient choir, as in some of the early Christian churches, with ambones on each side, of the 11th cent., and a torse mosaic candelabrum, alongside that of the Gospel, made probably in the 13th cent.; the pavement is of *opus Alexandrinum*. The Gothic canopy over the high altar is supported by 4 columns of red Egyptian granite; beneath is a red granite urn; and behind, an episcopal chair of the time of Calixtus II., early in the 12th cent. The picture of the Virgin in the tribune is a good specimen of early art; it bears a Greek inscription. Although said to

have been brought by the Greeks when they fled from Constantinople, it is more probably an Italian work of the 13th century. The tabernacle of white marble and mosaic is by *Diodato Cosimati*. There is an interesting mosaic of the Virgin and St. Joseph, of the time of John VII. (705), in the sacristy of this ch., brought from the old basilica of St. Peter's. Beneath the choir there is a large crypt, divided into a nave and side aisles; here are preserved a curious collection of relics of saints, each bone regularly labelled with the name of its owner: amongst others a piece of St. Patrick's skull will not fail to prove interesting to our Irish countrymen. This singular museum is open to the public on Ash Wednesday. The ch. contains the tomb of the learned Crescimbeni, the founder and historian of the Arcadian Academy, who died in 1728, being one of its canons. Under the portico are several mediæval inscriptions and sculptures; amongst the latter a very rude bas-relief of arches, representing the house of Pope Adrian I., which stood in the Via Lata, of the 8th cent.; a canopied tomb of Card. Alfano Lima, who laid down the mosaic pavement in the ch. in 1123; and the ancient marble mask, once the mouth of a drain, known as the Bocca della Verità. Although the elegant Bell-tower or Campanile has been referred to the time of Adrian I., it is more probably of the 12th or 13th cent.

S. Maria di Loreto, a handsome octagonal ch. at the northern extremity of the forum of Trajan, erected by Antonio di Sangallo in 1507, with a double dome, in 8 compartments, surmounted by a high lantern. It is chiefly remarkable for the statue, in the 2nd chapel on rt., of St. Susanna by *Fiammingo*, one of the fine specimens of modern sculpture in Rome, and one of the most classical works produced by the school of Bernini. In the 1st chapel on rt. are mosaic pictures of Sta. Barbara and 2 other saints, by *Rosetti* (1594); and at the high altar a painting of the school of *Perugino*. This ch. belongs to the corporation of bakers, whose hospital is behind it.

S. Maria ad Martyres. See *Pantheon*.

S. Maria sopra Minerva, so called from standing on the site of a temple of Minerva, dedicated by Pompey after his victories in Asia. It was rebuilt in 1370 under Gregory XI., and granted to the Dominican monks. It is the only ch. in Rome in the Pointed style that has retained its original architecture. On the bare and unfinished façade are inscriptions marking the height of the waters in different inundations of the Tiber from 1422 to 1870. The interior, imposing before the late restorations, executed between 1849 and 1854, at an expense of 125,000 scudi, is now magnificently gaudy, the walls and columns being covered with coloured stucco, cippolino marble, and gilding, and the roof painted in the most florid style of Gothic decoration. In the 2nd chapel on the rt. is the tomb of Princess Colonna, who died of cholera, in 1868, at Genzano: her bust is by Giacometti; the S. Lodovico Bertrando, by *Baciccio*; the Gabrielli chapel, the 3rd on the rt., has some good frescoes on the roof, by *Musciano*. The chapel of the Annunciation (4th on the rt.), the vault painted by *Cesare Nebbia*, contains a beautiful altarpiece of the Annunciation, on a gold ground, attributed to *Fra Angelico da Fiesole*, but more probably by *Benozzo Gozzoli*, the painter having introduced the portrait of Cardinal Torremercata, the founder of the confraternity for distributing marriage portions to females in 1460, and the tomb of Urban VII. by *Buonvicino*. In the next or Aldobrandini chapel, built from the designs of *Giac. della Porta*, is a Last Supper, by *Baroccio*. The father and mother of Clement VIII. are interred here; the recumbent statues on their monuments, as well as those of Charity and of St. Sebastian in the niches, are by *Cordieri*; that of Religion is by *Mariani*; the statue of Clement VIII. is by *Ippolito Buzio*. The 2 sepulchral monuments in the next chapel of Benedetto Superanzio, bishop of Nicosia, and of Coca, bishop of Calahorra, are good specimens of the 16th century. One of the sons of William Wilber-

force, a convert to Romanism, who died at Albano in 1857, has a sepulchral slab in a corner of this chapel. In the small Gothic chapel opening out of the rt. transept is a Crucifix attributed to *Giotto*. The Chapel of St. Thomas Aquinas, at the extremity of the rt. transept, has some interesting frescoes, representing events in the life of St. Thomas Aquinas, by *Filippino Lippi*. The picture over the altar represents the Annunciation, in which Cardinal Oliviero Caraffa, the founder of the chapel, is presented to the Virgin by St. Thomas—the Assumption with the Apostles below; the great composition on the rt.-hand wall, of the Disputation of St. Thomas, is very fine; the frescoes behind the altar have been too much restored. The roof, painted by *Raffaellino del Garbo*, contains 4 sibyls surrounded by groups of angels. The tomb of Paul IV., of the Caraffa family, is from the designs of *Pirro Ligorio*. The statue of the old man, the founder of the Inquisition, was executed by the brothers *Casignola*. So unpopular was this pope that another statue of him was hurled into the Tiber on his death. The next, or Altieri chapel, has an altarpiece by *Carlo Maratta*, representing 5 saints canonised by Clement X. conducted before the Virgin by St. Peter. In the adjoining chapel of the Rosary, the paintings on the side walls, much injured, of the history of St. Catherine of Siena, are by *Giovanni de' Vecchi*; the ceiling, representing the Mysteries of the Rosary, by *Marcello Venusti*. Between the chapel of the Altieris and of St. Thomas Aquinas, in the rt. transept, is the Gothic tomb of Guillaume Durand (ob. 1304), the learned bishop of Mende, author of the 'Rationale Divinorum Officiorum,' supposed to have been the first book printed with moveable types. His tomb is remarkable for its mosaics, representing the Virgin and Child enthroned, with the bishop, St. Dominick, St. Matthew, and other saints, and sculptures by *Giovanni Cosmati*. On the l. of the high altar is the statue of Christ by *Michelangelo*, one of his finest single figures, highly finished, although perhaps de-

ficient in that expression of divinity which we look for in a representation of the Saviour. This statue is mentioned in the letter of Francis I. to Michel Angelo, referred to at p. 123, in our account of the *Pietà* in St. Peter's, as one of those works which made the king desirous to enrich his chapel at Paris with some productions of the same matchless genius. In the corresponding place on the other side is a good modern one of St. John, by *Obicci*. Behind the high altar is the choir, containing the monuments of Leo X. and Clement VII., designed by *Baccio Bandinelli*. The statue of Leo is by *Raffaele da Montelupo*, that of Clement by *Nanni di Baccio Bigio*. The floor, which has been recently new-laid in marble, was covered with sepulchral inscriptions, chiefly to ecclesiastical dignitaries connected with the Dominican Order. Below the monument of Leo is the gravestone of the celebrated Cardinal Bembo, the friend of Michel Angelo, of Raphael, and Ariosto, and one of the great restorers of letters in the 16th century. Ranged in a semicircle beyond are the modern inscriptions to Cardinal Casanate, the founder of the library which bears his name, to Padre Mammachi, and to Cardinal Howard, a gravestone interesting to English travellers. Cardinal Howard was Great Almoner of England, and grandson to Thomas Earl of Arundel. He died at Rome in 1694, aged 61. It is to be regretted that, in their rage for restoration, the friars have torn up all the original gravestones of the choir and aisles, and that the present inscriptions do not mark the places under which the remains of the persons referred to once lay. It is even stated that, with the still less laudable object of increasing the extent of the vault accommodation, and for the purpose of augmenting their worldly means from burial-fees, the whole of the original vaults have been pulled down, and their contents removed *pêle-mêle* into a remote corner. It is certain that the vaults have been rebuilt and are very extensive, and would have been a source of great gain to the friars, had intramural interment been

still permitted. The high altar has been gorgeously restored, and the body of St. Catherine of Siena, transferred from the chapel of the Rosary, placed beneath in an open shrine, in which she is represented, in the habit of her order, extended upon a sarcophagus, round which tapers are always burning. The modern painted glass in the windows of the choir is good, representing 6 saints of the Dominican order. It was executed by *Berlini* of Milan from the designs of *Riccardi*, a painter of Parma. A passage out of the l. transept leads to the sacristy, over the altar in which is a Crucifixion by *Andrea Sacchi*; and over the door leading to it from the ch. a fresco representing the Election of Eugenius IV, and Nicolas V., both of which took place here in 1431 and 1447. Behind the sacristy is a chapel, with some paintings attributed to *Perrugino*; the walls are those from a room in a house in the adjoining Via de Santa Chiara, in which St. Catherine of Siena died in 1380. Returning to the ch., the principal chapel in the l. transept, which is dedicated to St. Dominick, has some good columns of black marble, and contains the monument of Benedict XIII. by *Carlo Marchionni*. In the chapel of S. Vincenzo Ferrerio, 4th out of the l. aisle, is a picture of the saint by *Bernardo Castelli*, the Genoese painter and the friend of Tasso. In the 3rd or next chapel, belonging to the Maffei family of Verona, is a small statue of St. Sebastian, on the rt. side of the altar, by *Mino da Fiesole*. The monuments to two of the Maffeis are good specimens of the cinquecento sepulchral style. There are several other interesting monuments in this ch. In the passage leading to the door on the l. of the choir are the tombs of Cardinal Alessandrinus, by *Giacomo della Porta*; of Cardinal Pimentel, by *Bernini*; and of Cardinal Bonelli, by *Carlo Rainaldi*. Near them, let into the wall, is the recumbent figure in relief of Fra Angelico da Fiesole, the celebrated painter, who died in the adjoining convent, and whose devotional works and purity of life are expressed in the inscription:—

"Non mihi sit laudi quod eram velut alter Apelles,
Sed quod lucra tuis omnia, Christe, dabam:
Altera nam terris opera extant, altera cœlo
Urbs me Joannem Flos tulit Etruriæ."

Fra Angelico is represented as an emaciated figure in the habit of the Order of St. Dominick, to which he belonged; at the feet is written, "*Hic jacet Venet^{us} Pictor Fr. Jō. de Flō, ordiſ Predicatō, 1455.*" This monument, now near one of the side-doors, was executed by order of Pope Nicholas V., who is supposed to have written the inscriptions. On the opposite wall is the sepulchre of the celebrated Cardinal *Latinus* (Orsini). On the last pilaster of the nave is the monument of Raphael Fabretti, a learned antiquary from Urbino, who died at Rome in 1700. Near the principal entrance to the ch. are some monuments worthy of notice: of Francesco Tornabuoni, by *Mino da Fiesole*; that of Cardinal Tebaldi, near to it, is by *Andrea del Verocchio*; and of one of the Pucci family, by *Giac. della Porta*. The memorial to Paulus Manutius, the son of Aldus, who died at Rome in 1574, and was buried here, has disappeared, like many others, during the recent restorations. The Festival of St. Thomas Aquinas, on the 7th March, is observed in this ch. with great solemnity, and high mass is performed in the presence of the College of Cardinals.

The *Monastery*, once the headquarters of the Dominicans, is now occupied by the *Treasury*.

It was in one of its halls that took place the trial of Galileo, and were pronounced his sentence and retraction, on the 22nd June 1633, amongst the most disgraceful events in the long history of this much-dreaded tribunal. The story of this persecution may be briefly told: Galileo, formerly the friend of the then reigning Pontiff, Urban VIII., having obtained previously the permission of the ecclesiastical authorities at Rome, published his celebrated *Dialogues*, in which he propounded that, instead of its being the earth, as then believed, the sun was the centre of our planetary system, or, as it was

designated, of the world, and that our planet had a proper motion, and revolved round the sun. These two propositions, now proved to be correct, were in the 17th centy. considered heretical, and, as the sentence of his judges stated, absurd in philosophy and in opposition to Holy Writ. Denounced by the friends of the pope, and abandoned by the latter, the septuagenarian was, during the depth of winter, dragged from Florence to Rome, thrown into the prisons of the Inquisition, and probably submitted to the torture, for the evidence on the latter point is singularly conflicting, and ultimately brought before the tribunal sitting here, a court consisting of 10 cardinals, at the head of which sat one bearing the name of Borgia, and composed of creatures of Urban VIII. Before this court the illustrious Florentine was obliged to recant on his knees before receiving absolution. It was on this occasion that, on rising after having made his so-called submission to the malice and ignorance of his persecutors, Galileo is said to have, in an under tone, pronounced those celebrated words, "*E pur si muove,*" after having abjured the earth's motion as an heretical, accursed, and detestable doctrine.

The Convent stands on the site of the Temple of Minerva Campensis, erected by Pompey the Great, a portion of which still existed in the 17th centy., between which and the Piazza di Sant' Ignazio was another of Isis; and farther south that of Serapis, on which stand the ch. and convent of *S. Stefano in Cacco*.

The *Library* of the Minerva, called the *Biblioteca Casanatense*, from Cardinal Casanate, who founded it in 1700, contains upwards of 120,000 printed books and 4500 MSS. The most ancient of the latter is a Pontifical on parchment of the 9th century, with illuminated miniatures. A large Bible on parchment, stamped by hand with wooden characters, is interesting in the history of printing. This library is richer in printed books than any other in Rome, and is only surpassed by the Vatican in manu-

scripts. It is open daily from 7½ to 10½ A.M., at all seasons, and for 2 hours in the afternoon, which vary according to the time of the year. The entrance from the interior of the Convent is near the door leading to the sacristy.

S. Maria di Monte Santo, and *S. Maria dei Miracoli*, the twin churches in the Piazza del Popolo, erected from the designs of Bernini and Rainaldi, at the expense of Card. Gastaldi, treasurer to Alexander VII. In the latter is the tomb of the founder with sculptures by *Lucenti* and *Raggi*; and in *S. Maria di Monte Santo*, on the l. of the high altar, a good painting of SS. James and Francis before the Virgin, by *Carlo Maratta*: the painting representing events in the life of Sta. Maria Maddalena dei Pazzi, in the 2nd chapel on l., is by *Gimignani*.

During Advent and Lent sermons in English are frequently preached in this ch. with a view to attract Protestant congregations from the British and American places of worship outside the Porta del Popolo.

S. Maria in Monte, the principal ch. of the very populous quarter which bears that name. It contains some paintings by the *Zuccheris*, *Baglioni*, and *Nicola da Pesaro*. The tomb of S. Benoit Labre, of the creation of Pius IX., who made so much noise of late years, for the singular reasons assigned for his canonization, is in this ch.

S. Maria della Navicella, also called *S.M. in Domnica*, on the Cælian, the first name from a small marble ship which Leo X. placed in front of it, a copy of an ancient one which stood here. The ch. is one of the oldest in Rome, on the site of the house of S. Ciriaca, which stood where the foreign soldiers were quartered on the Mons Cælius—the *Castra Peregrinorum*. It was entirely restored by Leo X., when titular Cardinal of this ch., and from the designs of Raphael. The Doric portico is by Michel Angelo. The interior has 18 fine columns of grey granite. The frieze over the win-

dows of the nave is painted in chiaroscuro by *Giulio Romano* and *Pierino del Vaga*. The mosaics on the vault of the tribune are of the 9th century, when the ch. was restored under Paschal I., and are remarkable for their early date and rude execution; they represent Christ with angels and 6 apostles, and the Virgin and Child, with Paschal I. at her feet, whose monogram is upon the centre of the arch. This ch. is open all day during the 2nd Sunday in Lent. Between *S. M. della Navicella* and the Arch of Dolabella there is a fine circular arch of marble, built into the wall of the Villa Mattei, with a tribune over it, which contains a mosaic of the Saviour having on either side a slave, this convent of La Trinità having belonged to an order whose principal object was to redeem Christians carried off by the Barbary pirates; near it was the entrance to the convent attached to the ch. of S. Tomasso in Formis, of which one of the pointed arched entrances only remains. This fine Lombard portal bears the name of two of the Cosmatis (Jacopo and his son Cosimo), and dates from the 13th centy.

S. Maria dell' Orto, a very handsome ch. in the Trastevere, behind that of S. Cecilia. It derives its name from one of those many miracle-working images of the Virgin which we find at Rome, and which in this instance was painted on a garden-wall. The edifice built to contain it was commenced in 1512, from the designs of *Julio Romano*; the façade at a subsequent period, from those of *Martino Longhi*. The interior is very rich in decorations, consisting of a nave and two aisles, separated by pilasters cased in coloured marbles. The roof is richly decorated, as well as the transepts and Lady Chapel, from contributions of the sellers of provisions—*Pizzicaiuoli* (pork-merchants), *Fruttainoli* (fruit-sellers), *Ortolani* (market-gardeners), &c.; the organ and its loft by the millers (*Padroni Molinari*). The painting of the Annunciation in the 1st chapel on rt. is by *Taddeo Zuccheri*; the Marriage of St. Catherine in the next by his brother *Pietro*. The walls of

the chapel of the Crucifix in the rt. transept are by *Nicolo da Pesaro*; the paintings of events from the life of the Virgin in the Lady Chapel are by *Baglioni* and the *Zuccheros*. The miraculous image from the garden-wall stands over the high altar erected by *Giacomo della Porta*; the frescoes in the chapel of the transept are also by *Nicolo da Pesaro*; the 3 paintings in the 3rd chapel, and the St. Sebastian in the 1st on the l., are good works of *Baglioni's*. Annexed to this ch. is a kind of hospital for the poor members of the several corporations of provision-dealers mentioned above. On one of the walls are painted the names of several individuals of these trade corporations, who have so largely contributed by legacies to the support of this establishment.

S. Maria della Pace, in a street beyond the W. side of the Piazza Navona, built by Sixtus IV. in 1487, in commemoration of the peace of Christendom, after it had been threatened by the Turks in 1480. It was designed by Baccio Pintelli, and restored by Alexander VII. from the designs of Pietro da Cortona, who added the semicircular portico. The interior consists of a short nave followed by an octagonal transept, surrounded by chapels and surmounted by a cupola. On the face of the arch of the first chapel on the rt. in entering, are the *Four Sibyls* by *Raphael*, — the Cumesan, Persian, Phrygian, and Tiburtine, — universally classed among the most perfect works of this immortal master. Unlike the Isaiah in *S. Agostino*, these frescoes do not show the imitation of Michel Angelo for which that painting is remarkable. They were very probably suggested by the works of the Sistine chapel, but they bear distinct evidence of the peculiar grace of Raphael's own style. With regard to the story of the jealousy of the two great artists, it is said that, when Michel Angelo was consulted by the banker Chigi on the price which Raphael was entitled to for these Sibyls, he replied that every head was worth a hundred crowns. They have recently been re-

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stored, but had unfortunately suffered from former repainting in oil. The Prophets above are by *Rosso Fiorentino*, from Raphael's drawings. The 4 paintings on the walls beneath the cupola have been much admired: the Visitation is by *Carlo Maratta*; the Presentation in the Temple is a fine work of *Baldassare Peruzzi's*; the Nativity of the Virgin is by *Francesco Vanni*; the Death of the Virgin is considered the masterpiece of *Morandi*. The high altar, from the designs of Carlo Maderno, has some graceful paintings on the vault by *Albano*, when young; the Adoration of the Kings and the other paintings are by *Passignani*, and the 4 saints on the pilasters by *Lavinia Fontana*. The first chapel on the rt. on entering the ch. belongs to the Chigi family, and is chiefly remarkable for the Sibyls by Raphael on the arch above; the large bronze relief over the altar is by *C. Fancelli*; the bas-reliefs of children bearing the instruments of the Passion, by the same sculptor, and the statue of S. Bernardino, by *E. Ferrata*; the second, to the Cesis, has, on the front towards the nave, very beautiful reliefs, rich in arabesque designs, by *Simone Mosca*; the altarpiece is by *C. Cesi*; the frescoes on the vault by *Sicciolante*. The chapel itself, designed by Michel Angelo, contains 2 good sepulchral monuments of the family. On the opposite side of the nave, in the first chapel on the l., is a fresco by *Baldassare Peruzzi*, recently discovered under a modern painting. It is seen to disadvantage from the frightful decorations of the altar over which it stands. It represents a Donatorio, one of the Ponzetti family, to whom the chapel belonged, presented to the Virgin and S. Catherine by S. Bridget. The large cloister of the adjoining convent, with its double tier of porticos, was designed by *Bramante* (1494).*

* Some very fine columns of grey granite, in an unwrought state, evidently destined for Corinthian shafts, have been discovered, at a considerable depth, in digging the foundations of a house in the neighbouring Via della Pace. They measure respectively 33, 30½, and 29 feet in length, and 4, 4½, and 4 in. in diameter. They are monoliths, and have been transferred to the Basilicas of S. Paolo.

S. Maria del Popolo, close to the gate of the same name, founded, it is supposed, by Paschal II. in 1099, on the spot where the ashes of Nero are said to have been discovered and scattered to the winds. The tradition states, as we are told by a curious inscription on the floor of the choir, that the people were constantly harassed by phantoms which haunted the spot, and that the ch. was built to protect them from these supernatural visitants. It was rebuilt by the Roman people in 1227, whence its name; restored by Sixtus IV., from the designs of Baccio Pintelli, in 1480; and completed and embellished by Julius II., Agostino Chigi and other wealthy citizens contributing to the expense. Alexander VII. modernised the whole building on the plans of Bernini, as we now see it. The sculptures and paintings collected in its numerous chapels make it one of the very interesting churches in Rome, many of its sepulchral monuments being of the times of Sixtus IV. and Julius II., the best period of what is generally known as the style of the Renaissance; many of the relatives of these two popes being interred here. The 1st chapel on the rt. of the entrance, dedicated to the Virgin and to St. Jerome by Cardinal Cristoforo della Rovere, contains the monument of the cardinal on one side, and on the opposite that of Cardinal di Castro; the frescoes in the 5 lunettes of the vault, representing subjects from the life of St. Jerome, and the celebrated altarpiece of the Nativity, are all by *Pinturicchio*. The 2nd, or Cibo chapel, designed by Carlo Fontana in the form of a Greek cross, is rich in coloured marbles; the picture of the Assumption is by *Carlo Maratta*; those of S. Catherine and S. Lawrence, in the vestibule, by *Daniele* and *Morandi*. The 3rd chapel, dedicated to the Virgin by Sixtus IV., is remarkable for its frescoes by *Pinturicchio*, representing histories from the life of the Virgin, in 5 lunettes, restored of late years by *Camuccini*, as well as the picture of the Virgin and 4 saints over the altar. The monument of Giov. della Rovere, nephew of Sixtus

IV., and a bronze recumbent figure opposite, are good specimens of the 16th centy.; the painting over the latter, representing the Disciples round the empty sepulchre, is a composition of the school of *Pinturicchio*. In the 4th is a bas-relief of St. Catherine between St. Antony of Padua and St. Vincent, forming the altarpiece, an interesting work of the 16th century; the frescoes of the Doctors of the Church, in the lunettes above, are also by *Pinturicchio*; on the rt. is the handsome monumental figure of Marco Albertoni, who died of the plague in 1485; and opposite to it that of Cardinal Costa (1508). The vault of the choir is covered with frescoes by *Pinturicchio* in his best style: the Virgin and Saviour in the centre; lower down the 4 Evangelists and as many beautiful recumbent figures of sibyls; and in the corners St. Gregory, St. Ambrose, St. Jerome, and St. Augustine, the whole surrounded with beautiful arabesques. The windows, in coloured glass, are by Claude and Guillaume de Marseilles, who were invited to Rome by Julius II.: these are the only good specimens of ancient painted glass in Rome; they represent events in the life of the Blessed Virgin. Under these are the magnificent tombs of Cardinal Ascanio Sforza, and Cardinal Girolamo Basso, nephew of Sixtus IV., by *Andrea da Sansovino*; they are amongst the finest sepulchral monuments of the early part of the 16th century: Sansovino was brought to Rome by Julius II. to execute them, and at whose expense they were raised. Over the high altar stands the miracle-working image of Sta. Maria del Popolo, traditionally attributed to St. Luke. Behind the high altar and on the floor of the choir is the inscription already alluded to relative to the site having been infested by demons until this ch. was built. It is of the time of Urban VIII., when the place of the altar was changed. It has been given by Middleton, though incorrectly, in his 'Letters on Rome.' In the chapel on the l. of the high altar is the Assumption, by *Annibale Caracci*. The Crucifixion of St. Peter and the Conversion of St. Paul

on the side walls are by *M. Angelo da Caravaggio*. The frescoes on the roof of the Mellini chapel, the 3rd on the l., are by *Giovanni da S. Giovanni*, and the monuments of Urbano and Garzia Mellini by *Algardi*. The Chigi chapel, the 2nd on the l., dedicated to the Virgin of Loreto, was erected and decorated from the designs of *Raphael*. The mosaics on the vault of the cupola represent the creation of the heavenly bodies. According to an idea which prevailed in the middle ages, and may be found in the poetry of Dante, each planet is represented under the guidance of a guardian angel. The letters LV. Op. and the date (1516) on the torch of Cupid indicate the name of the artist, Lodovico di Pace, who executed these mosaics during the lifetime of Raphael and from his designs. The original plan was to cover the vault of the cupola with a series of histories from the Creation to the fall of Adam; the walls were to have been painted with subjects from the New Testament; and these two series were to be connected by 4 statues of the Prophets. The mosaics of the Creation have been made known in England by the outline engravings of Grüner. The large oil painting of the Nativity of the Virgin over the altar, and those between the windows, were begun by *Sebastiano del Piombo*, and finished by *Salviati*, after his designs. The David and Aaron in the lunettes are by *Vanni*, and much injured by damp. The STATUE OF JONAH sitting on a whale, supposed with great probability to have been modelled by *Raphael*, was sculptured by *Lorenzo Lotto*, or *Lorenzetto*. The Elias, opposite, an inferior work, was designed and executed in marble by the same sculptor; the Daniel and the Habakkuk are by *Bernini*, by whom are also the tasteless pyramidal monuments of Agostino and Sigismondo Chigi. The bronze relief before the altar is by *Lorenzetto*. On the pier outside this chapel is the tomb of a Princess Odescalchi Chigi (1771), by *Paolo Pozzi*, remarkable only for its execrable taste. Besides the sepulchral monuments already noticed, those of Card. Palla-

vicini in the 1st chapel on l., of Card. Lonato in the l. transept, and of Card. Podocathero in the rt., are good specimens of the 16th centy. Opposite to the latter is one recently erected to Girometti, the celebrated engraver of cameos on *pietra dura*. In the corridor leading to the sacristy is an altarpiece, with figures of the Virgin, St. Catherine, and St. Augustine, erected by *Guiglielmo da Pereira*, in the style of B. da Rovizzano; in the sacristy a fine tabernacle in marble in the *cinquecento* style, which formerly stood over the high altar in the ch., where it contained the painting of the Madonna del Popolo: the sepulchral monuments of Bishops Goniati and Rocca, who lived in the time of Sixtus IV., are in the elaborate style of the 16th centy. The monument of the Duke of Candia, murdered by his brother Cæsar Borgia, formerly in this ch., has disappeared through negligence or design. The neighbouring convent is tenanted by monks of the order of St. Augustine. Luther was an inmate here when he visited Rome.

S. Maria in Trastevere, said to have been the first ch. publicly consecrated to divine worship in Rome under the invocation of the Virgin (*Prima Aedes Deiparæ dicata*). It was founded as an oratory by St. Calixtus in 224, on the site of the Taberna Meritoria, a kind of Chelsea Hospital for old soldiers, where a source of petroleum is said to have sprung up in the year of the birth of our Saviour, and from which the church is called Fons Olei in some early ecclesiastical documents: rebuilt in 340 by Julius I., it was subsequently restored by John VII., Gregory II., Gregory III., Adrian I., and Benedict III. The ch. as it now stands was almost entirely erected in 1139 by Innocent II.: the tribune, high altar, and the mosaics of the former are of his period. Nicholas V. reduced it to its present form, on the plans of Bernardino Rossellini. The mosaics of the façade represent the Virgin and Child, and the 10 wise virgins bearing offerings: they were begun in the 12th century under Euge-

nus III., and completed in the 14th by *Pietro Cavallini*. There were several ancient inscriptions, both Pagan and Christian, on the walls under the portico. A Pagan one, however, of an earlier period, still remains, and is curious, as showing that there were some happy *ménages* in ancient Rome:—*MARCUS COCCEUS LIB. AUG. AMBROSIIUS PRÆPOSITUS, VESTIS ALBÆ, TRIUMPHALIS FECIT, NICE CONJUGI SUÆ CUM QUA VIXIT ANNOS XXXV., DIEBUS XI., SINE ULLA QUE-RELA* (few husbands in Rome now-a-days could, perhaps, say so much) follows the measure in length and breadth occupied by the tomb of this model of conjugal felicity. The inscription is probably of the time of Trajan. Another is to a certain Attidia, the wife of Flavius Antoninus, who is designated as “*uxor rarissima*.” Of the paintings which decorated the walls of this portico only two—very much restored—remain, both representing the Annunciation, in a good style of the 15th centy. Entering the church, the 22 granite columns which divide the nave from the aisles were evidently taken from edifices of classical times, and of different heights and diameters: most have Ionic and four Corinthian capitals. Many of the Ionic have either in the volutes or the flowers small heads of Isis, Serapis, and Harpocrates. These columns support a cornice, also ancient. Domenichino designed the heavy but gorgeous roof, and painted the Assumption of the Virgin in the centre of it; he also designed the chapel of the Madonna di Strada Cupa, on the rt. of the high altar, and commenced the graceful figure in fresco of a child scattering flowers in one of the corners of the vaulting of the latter. This chapel was restored by Card. York, which explains why the arms of England are over the entrance. The tribune has 2 series of mosaics: the upper ones, representing the Saviour, the Virgin in the centre, and St. Peter with 6 other saints, were executed in the 12th centy., when the ch. was restored by Innocent II.; the design of a hand holding a wreath, the emblem of the

Almighty, in the centre, is very much admired; those below, in 6 compartments, of the Nativity of the Virgin, the Annunciation, the Birth of our Saviour, the Adoration of the Magi, the Presentation in the Temple, and the Virgin's death, are by *Pietro Cavallini* according to Vasari, by the *Cosmatis* according to others, nearly 2 centuries later. Lower down, and over the episcopal chair, between 2 large frescoes by *Ciampelli*, is a good mosaic by *Cavallini*, representing the Virgin between St. Paul and St. Peter, the latter presenting Bertoldo de' Stefaneschi to her. The mosaics above were executed at his expense in 1290. On the face of the arch are the emblems of the four Evangelists, with the Prophets Isaiah and Jeremiah. The high altar is over the Confession, and is covered with a canopy supported by 4 columns of red porphyry. The Confession contains the remains of St. Calixtus, and 4 other early popes. Amongst the celebrated persons buried here may be mentioned the celebrated bard Cardinal Anastasius Bibliothecarius, Lanfranco and Ciro Ferri, the painters; Giovanni Eottari, the learned librarian of the Vatican, editor of the Dictionary of the Della Crusca Academy, an able writer on art, who died a canon of this ch. in 1775. In the l. transept are the monuments of Cardinal d'Alençon (ob. 1403), brother of Philip le Bel, and of Cardinal Stefaneschi, by *Paolo*, the Roman sculptor of the 15th century; the handsome Gothic altar, dedicated to SS. Philip and James, between these tombs, was also erected by the Cardinal d'Alençon; the picture over it, and which has been mercilessly repainted, was of the period; the portrait on the rt. is supposed to be that of the cardinal himself. Innocent II. is buried in this ch., the only memorial to him being, until lately, an inscription in Gothic characters, which was placed over his grave when his remains were removed here from the Basilica Constantiniana by Clement V. when that edifice was burned down. A monument has been erected to him

in the l. aisle recently, at the expense of Pius IX. Near the arch of the tribune the visitor will remark two singular relics—a slab of marble on which the credulous may discover marks of a drop of the blood of Sta. Dorothea, and the weight which was hung round the neck of St. Calixtus when he was precipitated into the well at his martyrdom. Let into the opposite pier is a fragment of ancient mosaic, representing fishermen in boats with draw-nets and groups of wild-fowl. On the wall of the rt. aisle has been placed a handsomely sculptured Ciborium in marble by *Mino da Fiesole*, having inscribed on it *OPUS MINI*; over the altar of the sacristy is a picture of the Virgin and Saints, attributed to *Perugino*. The jambs of the side-door towards the Cimiterio have some rude Christian tracings in relief, which belonged to the primitive ch. The floor of the ch. has been recently raised, which gives a more stumpy and inelegant appearance to the columns on each side of the nave. The ancient one, formed of *opus Alexandrinum* and mediæval sepulchral stones, removed, and replaced by a very handsome modern one in the original style, whilst the mediæval sculptures have been removed to the Portico. During the recent repairs the sepulchral urn in which were enclosed the remains of the 2 Cardinals Campeggio was discovered, and has been removed to the portico of the ch. One of these cardinals, Alexander, was the legate from Leo X. to Henry VIII., the Campeius of Shakspeare, who played a part in the history of that king's reign; he was titular Cardinal of Sta. Maria in Trastevere, and died at Rome at the age of 67 in 1538. Forming one side of the Piazza, in front of S. M. in Trastevere is the Benedictine Monastery of *San Calisto*. A part of this building serves as the summer residence for the monks of S. Paolo fuori le Mura, when the malaria renders their convent there uninhabitable; the remainder has been converted into a barrack.

S. Maria in Trivio, a Trevi, or dei Crociferi, founded by Belisarius, as we are

told by an inscription on the side wall towards the Via de' Poli, in expiation of his sin in having deposed Pope Silverius in A.D. 537. This ch., situated near the Fountain of Trevi, derives its popular name from the order of the Crociferi, to whom it was presented by Gregory XIII. in 1573. It was rebuilt by Alexander VII., from the designs of Giacomo del Duca. It contains some pictures of the Venetian school, principally by Palma Vecchio. The small historical subjects round the altar of the Crocifisso are by *Il Bolognese*. Another altar has a picture of the Baptism of our Lord, probably by one of Palma's scholars.

S. Maria in Vallicella, better known as *La Chiesa Nuova*, one of the largest and most highly decorated churches in Rome, near the Monte Giordano, and not far from the Ponte S. Angelo. It was built by S. Filippo Neri, assisted by Gregory XIII. and Cardinal Cesi, from the designs of Martino Lunghi, in 1575. The interior, rich in marbles and ornaments, was designed by *Pietro da Cortona*, who painted the roof, the cupola, and the vault of the tribune. In the first chapel on the rt. is a fine Crucifixion, by *Scipione Gaetano*. The Deposition in the next chapel is by *M. A. Caravaggio*. The Coronation of the Virgin in the chapel of the rt. transept is by *Cav. d'Arpino*; and the statues of the two S. Johns by *Flaminio Vacca*. The richly decorated Spada chapel beyond this has a good picture of the Virgin with SS. Carlo Borromeo and Ignatius, by *Carlo Maratta*. The choir is remarkable for three paintings by *Rubens* in his youth: that over the altar represents the Virgin surrounded by a glory of angels; the one on the l., St. Gregory, S. Maurus, and S. Papias; and the third, S. Domitilla, with S. Nereus and S. Achilleus. Over the altar of the chapel in the l. transept is a fine Presentation of the Virgin in the Temple, by *Baroccio*. The highly-decorated chapel beyond this is dedicated to the patron-saint, his remains lying beneath the altar, the mosaic over which is a copy of the picture in

the gallery of the Vatican by *Guido*. The roof of the *Sacristy* is painted by *Pietro da Cortona*; the subject is the Archangel bearing the symbols of the Passion to Heaven: it is finely coloured, and remarkable for the effect of the foreshortening. The statue of S. Filippo over the altar is by *Algardi*. Beyond this is the chamber of S. Filippo, still retaining the furniture which he used, and his portrait attributed to *Guercino*. In the small chapel is preserved the picture, by *Guido*, which so powerfully affected the saint: the ceiling is painted by *Pietro da Cortona*. Returning to the ch., the 4th chapel on the l. has a Visitation, by *Baroccio*; the Purification in the 1st chapel, on this side is painted by *Cav. d'Arpino*. This ch. contains the tombs of Cardinal Baronius, the celebrated annalist of the Church, of Cardinal Taruggi, and of Cardinal Maury. S. Filippo was the inventor of those compositions of sacred music which took the name of *oratorios*, from the Oratory which he founded, annexed to the ch., built by *Borromini*, containing frescoes of the Coronation of the Virgin by *Romanelli*, and of St. Cecilia by *Vanni*. S. Filippo is also entitled to honourable praise for having induced Cardinal Baronius to write his *Annals* of the Church. On his festival, the 26th May, a grand mass used to be celebrated in this ch., in the presence of the Pope and Sacred Colleges. The adjoining *Convent* of *S. Filippo Neri*, formerly the head-quarters of the Oratorians, but now devoted to the Assize and other law courts, is one of the best works of *Borromini*. The flat roof of the oratory is an imitation of that of the Cella *Solearis* of the Baths of Caracalla. The *Library* contains some interesting works. The 'Enarrationes in Psalmos,' by St. Augustin, on parchment, is the oldest MS. A Latin Bible of the 8th century is attributed to *Alcuin*. Several inedited manuscripts of Cardinal Baronius are also preserved here.

S. Maria in Via Lata, in the Corso, and by the side of the Doria palace, is said by the Church tradition to

occupy the spot where St. Paul lodged with the centurion. The ch. was founded by *Sergius I.* in the 8th century, rebuilt by *Innocent VIII.* in 1485, and restored in 1662 by *Alexander VII.*, when the façade was added by *Pietro da Cortona*, who considered it his masterpiece in architecture, and cased the Ionic cippolino columns of the nave in Sicilian jasper, as we now see them. In the subterranean ch., supposed to have formed part of the house of the Centurion, is a spring of water, which according to the legend sprang up miraculously, to enable the apostle to baptize his disciples. It is entered from the Portico. This church contains the tombs of J. G. Drouais, the eminent French painter; of *Dodwell*, the English traveller in Greece; and of Princess Zenaide Bonaparte, the daughter of Joseph King of Spain, and wife of Prince Charles L. Bonaparte, better known as Prince of Canino. The monument was raised by her children; the bust is by *Tenerani*. She died at Naples in 1854. Opposite to it is the monument to Prince Joseph Napoleon Bonaparte, her eldest son, who died in 1865.

S. Maria della Vittoria, in the Via di Porta Pia, so called from a miraculous picture of the Virgin, whose intercession is said to have obtained many victories over the Turks. It was built in its present magnificent style in 1605, by *Paul V.* The façade was added from the designs of *Gio. Battista Soria*, at the expense of Cardinal Borghese, in return for the statue of the Hermaphrodite found in the gardens of the adjoining Carmelite convent, and now in the Museum of the Louvre. The interior is by *Carlo Maderno*. Some of the flags suspended from the roof were captured from the Turks at the battle of Lepanto in 1571, and when they were compelled to raise the siege of Vienna in 1683. The Virgin and St. Francis in the second chapel on the rt., and the 2 paintings on the side walls, are by *Domenichino*. The chapel of S. Teresa in the rt. transept contains the statue of the saint in

ecstasy, with the Angel of Death descending to transfix her with his dart, by *Bernini*, in his most affected style, although so much lauded by the French feuilletonist, *Taine*. The group of St. Joseph and the Angel in the opposite transept is by *D. Guidi*. The portrait figures on each side of this chapel represent members of the Venetian family of Corner. The 3rd chapel on l. contains the Trinity, by *Guercino*, over the altar; the small painting of the Crucifixion is a copy of that by *Guido* now in the gallery of the Duke of Northumberland; the portrait of Cardinal Cornaro is also by *Guido*. The adjoining convent has been turned into an agrarian school for the improvement of the Agro Romano.

S. Martina, in the Forum, one of the very ancient churches in Rome, supposed to stand on the site of the *Secretarium Senatus*, was rebuilt in the 13th cent. by Alexander IV., and dedicated to Santa Martina. In 1588 Sixtus V. gave it to the Academy of Painters, who rebuilt it in the pontificate of Urban VIII., and dedicated it to Santa Martina, their patron, whose remains had been recently discovered beneath. The designs for this new ch. were furnished by *Pietro da Cortona*, who was so much pleased with his work that he called it his daughter. It contains the original model of *Thorwaldsen's* statue of Christ bequeathed by him. The Assumption, by *Sebastiano Conca*, is a work of great merit. The subterranean ch., containing the tomb of S. Martina, is remarkable for its flat roof, and for the chapel erected by *Pietro da Cortona* at his own cost. This artist was a liberal benefactor to the ch.; he bequeathed to it his whole fortune, amounting to 100,000 scudi. The adjoining *Academy of St. Luke*, with its gallery of pictures, is described under the head of Colleges and Academies (p. 334).

S. Martino di Monti, called also *S. Silvestro e S. Martino*, a very handsome ch. on the Esquiline, on the rt. of the road leading from Sta. M. Maggiore to the Lateran and to San Pietro

in Vincoli; it stands on the ruins of the *Thermæ of Trajan*, and was built by S. Symmachus, A.D. 500, near the site of a more ancient one founded by S. Silvester in the time of Constantine. After being restored by several popes in the middle ages, it was modernised in 1650 by Padre Filippini, the general of the Carmelites. The nave is divided from the aisles by a double range of 24 ancient columns, of the composite order, and of different marbles, said to have been brought from Hadrian's villa near Tivoli. The present handsome roof was added by S. Carlo Borromeo. On the walls of the aisles are a series of landscapes in fresco by *Gaspar Poussin*, with several of the figures by his more celebrated brother-in-law, *Nicholas Poussin*. The high altar is raised upon a platform richly paved with marbles of various colours. A flight of steps leads to the Confession beneath, arranged and decorated by *Pietro da Cortona*, containing the remains of popes S. Silvester and S. Martin. Below this is the Subterranean Ch., a kind of crypt, formed out of a part of the Baths of Trajan. The ancient pavement is of black and white mosaic. There is an antique Madonna at the altar. It was in the primitive ch., upon the site the present stands, that were held by St. Silvester the councils of A.D. 325 and 326, when Arius, Sabellius, and Victorinus, and the acts of the Council of Nicea, were condemned, in the presence of Constantine, and their writings burned, as represented in the large fresco in the l. aisle.

SS. Nereo ed Achilleo, on the Appian, the modern Via di S. Sebastiano, near the Baths of Caracalla, built by Leo III. towards the end of the 8th century, and restored in 1597 by Cardinal Baronius, who was titular cardinal of the ch. It is in the form of one of the minor Basilicas, consisting of a nave separated from its aisles by rows of 8-sided prismatic pilasters, with Corinthian capitals. It is remarkable chiefly for the enclosed choir with the 2 reading-desks on it, as in some early Christian churches, surrounding the

altar, before which stands a handsome marble candelabrum, with sculptured ornaments. The mosaics of the tribune are interesting, probably of the time of Leo III. (795-816). They represent on the face of the arch the Transfiguration, and on either side the Annunciation, and the Virgin with the infant Christ. The canopy over the high altar rests on 4 columns of African marble. In the Confession beneath are relics of several saints, amongst others of the patrons and of Sta. Domitilla, the latter a member of the Flavian family, who had been banished to the island of Ponza, with her servants Nereus and Achilleus, whose remains after their martyrdom she conveyed for burial to the catacomb which bears their name on the Via Ardeatina. Behind the altar is the ancient episcopal chair, removed from the subterranean basilica on the Via Ardeatina, from which St. Gregory the Great read his 28th Homily; a portion of which is engraved on the back of it. The paintings of the martyrdom of the Apostles on the side walls, and of Sta. Domitilla over an altar on the l., are by *Roncalli*. On a marble slab in the choir is preserved the appeal of Cardinal Baronius to his successors not to alter the building, or remove any of its antiquities. The touching prayer of the father of ecclesiastical history might be advantageously followed by some of the Restorers of our own times. The following is an exact copy of this portion of the inscription:—*Presbyter, Card. Successor quisquis fueris, rogo te, per gloriam Dei, et per merita horum martyrum, nihil demito, nihil minuito, nec mutato; restitutam antiquitatem pie servato; sic te Deus martyrum suorum precibus semper adjuvet!* Round the choir runs a handsome marble cornice, and above a painting of the Council held in the old Basilica by St. Gregory the Great. This interesting ch. is seldom open, except at an early hour, and on certain feast-days.

S. Nicolo in Carcere, in a recess out of the Piazza di Montanara, interesting from its position over the substructions

of the temples of Hope, Piety, and Juno Matuta, which stood in the Forum Oltorium, described at p. 42. This ch. has recently undergone a thorough restoration, and in the gaudiest modern style; the nave is separated from the side aisles by ranges of ancient columns of different styles and material. Although standing upon the bases of the columns which formed the portico round the Temple of Piety, none of them probably belonged to that edifice: in either aisle are columns of the porticoes of the adjoining temples—on the l., of the Doric edifice dedicated to Juno; on the rt., of that of Piety. Supporting the table of the high altar, under a gorgeous modern tabernacle, is an urn in green basalt, with lion's head: it contains relics of saints. On the walls over the arches of the nave are modern paintings of events in the life of St. Nicholas, and round the choir of the Council of Niceæ. The entrance to the substructions of the ancient temples is from the sacristy.

S. Onofrio, on the Janiculum, above the Porta di San Spirito, built in the reign of Eugenius IV. (1429), for the monks of St. Jerome (*Girolomini*). Originally in the Pointed or Gothic style, subsequent restorations have left few traces of that architecture. *S. Onofrio* possesses a deep interest as the last resting-place of Tasso, who died in the adjoining convent in 1595, when he repaired to Rome to be crowned in the Capitol. Under the portico, and covered with glass, are 3 lunettes, in which are paintings representing scenes from the life of St. Jerome, by *Domenichino*, by whom also is the fresco of the Virgin and Child over the door of the ch. The remains of the immortal author of the *Gerusalemme*, which, until 1857, lay on the l. of this entrance, under the spot where we see an inscription, stating that they were removed on the anniversary of the poet's death, are now placed under a gaudy tomb erected by subscription in the chapel of St. Jerome, first on l. The monument is in the cinquecento style, has a bas-relief of the poet's funeral, and a statue of Tasso by *Fabris*,

one of the least remarkable specimens of modern sculpture in this capital of the fine arts. The chapel was erected at the public expense; the picture over the altar, and the decorations around, being perfectly in keeping with Fabris's monument. Amongst the other sepulchral memorials in this ch. are those of Alessandro Guidi, the lyric poet, who died in 1712; and of Cardinal Mezzofante, in the last chapel on the l., a simple slab, with a modest inscription to that extraordinary man, who was titular cardinal of the ch.; and, on the opposite side of the nave, near the door leading into the sacristy, a good cinquecento urn of Cardinal Sacco (ob. 1505), surrounded with handsome sculptured arabesque ornaments. Around the tribune, behind the high altar, are some interesting frescoes; the lower ones by *Baldassare Peruzzi*, the upper by *Pinturicchio*; of the former, the Virgin and Child in the centre, unfortunately injured by restoration, the Flight into Egypt, and the Massacre of the Innocents, are very good; and of the latter, and in the second row, the two compartments of the Sibyls. In the chapel of the Madonna di Loreto, the altarpiece is by *An. Caracci*. In one of the upper corridors of the adjoining monastery, closed to ladies, is a beautiful fresco of the Madonna and Child, by *Leonardo da Vinci*, with a Donatorio kneeling before her; and in one of the adjoining rooms, which was inhabited by the poet, and where he died, several relics of Tasso are preserved—his bust, to which has been adapted the wax mask taken after death, his crucifix, belt, inkstand, some of his autographs, and the leaden coffin in which his bones were deposited before their last removal. The terrace in front of the ch., and the gardens of the convent, to which ladies can obtain admission, command a magnificent view over the N. part of Rome, and of the Sabine and Alban hills, with Soracte in the distance. In the upper part of the garden is the tree which bore the name of Tasso's Oak, consecrated by the tradition

that under its shade the poet was used to retire for meditation and study. It was partly blown down during a storm in the autumn of 1842, but numerous branches have already sprouted from what was spared. A spirited etching of it before its fall was made by Mr. Strutt, author of '*Sylva Britannica*.' Near it is an out-door amphitheatre, formerly the place of meeting of the Arcadian Academy during the summer months, in a magnificent situation. Gentlemen can obtain admission to the gardens through the convent, but ladies must enter by the gardener's gate, a short way lower down the hill on the l.

S. Pancrazio, beyond the gate of the same name, and adjoining the grounds of the Villa Pamfili. It stands near the ancient Via Vitellia, and was founded by Pope Symmachus in the early part of the 6th century, over the site of the cemetery of Calepodius. After being long abandoned it was restored in 1609 by Cardinal Torres. During the siege of Rome by the French in 1849, the ch. of San Pancrazio became a position as important to the besiegers as were the villas in its neighbourhood. It was therefore taken by storm by two French columns, under Gen. Regnault de St. Jean d'Angely; and though the building was several times fired by the Romans, and the French were as often compelled to retire, they ultimately succeeded in retaining it, and made it the centre of their operations. In this ch. was buried Crescentius Nomentanus, the celebrated ruler of Rome in the 10th century. His epitaph existed prior to the restorations by Cardinal Torres, but it has unfortunately disappeared, and no trace of so interesting a memorial of Rome during the middle ages can now be discovered. In this ch. Narses, after having defeated Totila, met the pope and cardinals, and marched in procession to St. Peter's to return thanks for his victory. It was here also that Peter II. of Aragon was crowned by Innocent III., and Louis King of Naples was received by John XXII. In the Confes-

sion are deposited the remains of St. Pancratius and St. Victor. One of the flights of steps from the aisles leads to the spot where the former is supposed to have suffered martyrdom; the other to the catacombs of Calepodius, the burial-place of many early martyrs.

S. Paolo alle tre Fontane, anciently called *Ad Aquas Salvias*, 2 m. beyond the Basilica of S. Paolo fuori le Mura, erected on the spot where St. Paul is supposed to have been beheaded. The present ch. was built by Cardinal Aldobrandini, from the designs of Giacomo della Porta, in 1590. The interior is celebrated for the 3 fountains which we are told by the legend sprang up where the head of the apostle bounded as many times from the earth. It contains also the short marble pillar in the rt.-hand corner, enclosed by an iron grating, on which he is said to have been decapitated. In the pavement of the high altar are inserted some beautiful Roman mosaics discovered at Ostia. Close to this ch. are 2 others. The first, *SS. Vincenzo ed Anastasio*, was built in 626 by Honorius I., and restored in 796 by Leo III.: it is a good specimen of the early Christian basilicas, having 8 arches on either side, supported by pilasters instead of ancient columns, as we have seen in most similar edifices in Rome, their only ornamentation being frescoes of the Apostles, from the designs of Raphael, and painted by his pupils, but recently most miserably daubed over. Over each of the arches of the nave is an oblong window pierced with 3 rows of circular openings, now filled with glass, but originally with alabaster or translucent marble. There are 4 similar windows in the W. front. The roof is of open woodwork; the nave wide and without chapels. This ch., which is mentioned under the name of S. Anastasius in the list of those visited by Siric Archbishop of Canterbury in A.D. 990 in a curious MS. at the British Museum, was attached to a Cistercian monastery founded by Innocent II., its first Abbot (Paganelli) having become Pope Eugenius III. in 1145, when the present edifice was most

probably erected. It has lately been transferred to the Trappists, a branch of the original order. In front of this ch. is a portico supported on columns (of granite), like that at S. Lorenzo fuori le Mura. The 2nd ch., called *S. Maria Scala Caeli*, is built over the cemetery of St. Zeno, in which were buried the 12,000 Christians who had been employed, according to the Church tradition, in erecting the Baths of Diocletian. The ch. derives its name from a vision of St. Bernard, in which, when celebrating mass for certain souls, they appeared to him ascending by a ladder to heaven. It was restored in 1582 by Cardinal Farnese, from the designs of Vignola, and completed by Giacomo della Porta. It is an octagonal building, with a central cupola. The vault over the chapel on l. is of some interest for its mosaics by Francesco Zucca: they are considered to be the first works in good taste of this kind executed by the moderns: they represent the Virgin above with 4 Saints, and Clement VIII. with Card. Farnese below. Beneath is a subterranean chapel, behind which is shown a cell in which S. Paul is said to have been confined before being led to execution; and the altar at which S. Bernard had the vision above alluded to. These 3 churches are in an uninhabited district of the Campagna, interesting to the geologist from its numerous pits of pozzolana, which is procured hereabouts in great abundance and of the best quality, from whence it is carried to the neighbouring quay, the Porto di Pozzolana, on the l. bank of the Tiber, for shipment.

S. Pietro in Montorio, said to have been founded by Constantine near the spot where St. Peter was crucified, and rebuilt at the expense of Ferdinand and Isabella of Spain, from the designs of Baccio Pintelli, towards the close of the 15th century; it stands on the site of the Arx Janiculensis, founded by Ancus Martius, and is supposed to derive its name of Mons Aureus, Monte d'Oro, or Montorio, from the yellow-coloured sand and gravel which forms the upper portion of the Janiculum on which it is

built. This interesting ch. narrowly escaped utter demolition during the siege of Rome in 1849. It was fortified and occupied by the Romans, as the head-quarters of their cavalry. From its vicinity to the Porta di San Pancrazio the centre of attack of the French besieging force, it was also exposed to the fire of the besiegers. The tribune and steeple were completely destroyed, and have been since rebuilt, as well as the western wing of the adjoining convent. Among the parts which happily escaped injury was the Borgherini chapel (1st on the rt.), celebrated for the paintings of *Sebastiano del Piombo*, executed from the designs of Michel Angelo. Vasari tells us that they were the result of a combination between these two great masters, for the purpose of counteracting the partiality evinced at Rome for Raphael. The principal subject is the Flagellation of our Saviour. The fresco on the vault of the chapel represents the Transfiguration. These works cost Sebastian the labour of 6 years. Lanzi says that he painted the Flagellation in the new method he had invented of painting in oils on stone; "a work," he says, "as much blackened by time, as the frescoes which he executed in the same church are well preserved." Of the other works of art which were in the building prior to 1849, some were damaged during its occupation by the Roman soldiery. The Conversion of St. Paul over the altar in the chapel of the saint, 4th on rt., beyond the side door leading to the cloister, is by *Vasari*, who introduced his own portrait: the sepulchral monuments of the Monti family, as well as the statues of Religion and Justice, were sculptured by *Bartolommeo Ammanati*. The chapel of St. John the Baptist (5th on the l.) was painted by *Francesco Salviati*; the painting over the altar, of St. John baptising in the Jordan, is by *D. da Volterra*. The Dead Christ and the different subjects of the Passion in the next chapel (4th on the l.) are probably by *Stellaert*, although attributed to Vandyke. The fresco of St. Francis receiving the Stigmata, in the 1st chapel on the l., by *Giovanni de' Vecchi*, is

said to be from a design of *Michel Angelo*. In the choir, behind the high altar, is a modern copy of Guido's Crucifixion of St. Peter. Before the first French invasion, the Transfiguration by Raphael stood there; and Sebastiano del Piombo painted as a rival to it the Raising of Lazarus, which is now in our National Gallery. On the return of the Transfiguration from the Louvre it was placed in the Pinacoteca at the Vatican, and an annual stipend granted to the ch. in compensation for the loss. This ch. has an interest for the Irish traveller, as containing the graves of Hugh O'Nial, Baron Dungannon, son of the Earl of Tyrone, and of Rory or Roderick O'Donnell, Earl of Tyrconnell (1608), who, implicated in the intrigues against Elizabeth and James I., fled their country, and died at Rome in the early part of the 17th cent.: their slab tombstones are in the nave, in front of the high altar. In the cloister of the adjoining convent is Bramante's celebrated Temple, built at the expense of Ferdinand of Spain, on the spot on which St. Peter is supposed to have suffered martyrdom. It is a small circular building, having on the outside a corridor sustained by 16 columns of the Doric order, in grey granite: it has been universally admired as a bijou of architecture, and is in every respect one of the most elegant works of modern times. In its upper chapel, before the altar, is a sitting statue of St. Peter, and in the crypt below, richly decorated with stucco reliefs, is shown the hole into which was struck the Cross upon which the Prince of the Apostles was crucified. This beautiful edifice had a narrow escape during the siege of 1849, one of the French shells having burst within 6 feet of it. The view from the platform in front of San Pietro in Montorio, now reached from the Porta Septimiana by an excellent carriage-road, can hardly be surpassed; it is to modern Rome what the view from the Capitol is to ancient; and strangers should take an early opportunity of visiting the spot, in order to acquire a knowledge

of the localities and principal buildings of the more modern portions of the city. Nothing can exceed the magnificence of the panorama from here, especially on a fine evening in spring, extending from Soracte to the extremity of the Alban hills, with all the classical sites and towns brilliantly lighted up by the setting sun.

A new and wide carriage-way, extending from the Trastevere to the Porta di San Pancrazio and the Villa Pamfili, has been recently opened, passing close to the ch., by which the ascent, formerly fatiguing, is now rendered easy. Good views over the city and the Tiber on ascending. The avenue is surrounded by handsome gardens, in the centre of which is a marble fountain, which once stood near the obelisk of the Piazza del Popolo.

S. Pietro in Vincoli (the Basilica Eudoxiana of ecclesiastical writers), on the Esquiline, not far from the Baths of Titus, built in 442, during the pontificate of St. Leo the Great, by Eudoxia, wife of Valentinian III., to preserve the chain with which St. Peter was bound at Jerusalem. It was repaired by Pelagius I. in 555, as we learn by an inscription in the ch.; rebuilt by Adrian I. in the 8th century; and restored in 1503 by Julius II., from the designs of Baccio Pintelli. In 1705 it was reduced to its present form by Francesco Fontana. It consists of a portico, out of which opens the fine nave separated from 2 side aisles by 20 ancient fluted marble columns of the Doric order supporting a series of arches, terminated by a semicircular tribune, the arch of which is supported by 2 Corinthian columns of grey granite. Beside its architecture the chief object of interest in this ch. is the Moses of *Michel Angelo*, one of the most celebrated creations of his gigantic genius. It was intended to form a part of the magnificent tomb of Julius II., the plan of which was so imposing that it is said to have induced the pope to undertake the rebuilding of St. Peter's. Michel Angelo's design was a parallelogram, unmounted by 40 statues, and covered

with bas-reliefs and other ornaments. The colossal statue of Moses was to have been placed upon it. The vicissitudes of this monument form one of the curious chapters in the history of the arts. The quarrel of Michel Angelo with Julius II. suspended its progress for 2 years; but on their reconciliation the great sculptor returned to Rome, and continued to work upon it until the death of the pope in 1513. It was then suspended during the greater part of the reign of Leo X., and was not fairly resumed until after his death. The original design, after all these interruptions, was never executed: Michel Angelo had only completed at his death the statue of Moses and the 2 figures supposed to represent Religion and Virtue. These were placed, not in the basilica of St. Peter's, as originally intended, but in their present comparatively obscure position: two of the figures of slaves, which were intended to serve as Caryatides on the monument, are now in the Louvre, and the 3rd is in the Boboli gardens at Florence. To complete this list of misadventures, the pope is not buried under his monument, but near his kinsman Sixtus IV., in the chapel of the Sacrament, in St. Peter's, and without any memorial, except a paltry marble inscription. These facts are necessary to be borne in mind, because the Moses is not so advantageously seen as it would have been if surrounded by all the accessories of a finished monument. There are few works of art which have been more severely criticised; but in spite of all that has been advanced, it is impossible not to be struck with its commanding expression, notwithstanding its colossal proportions. The hands and arms are extremely fine, and rival the grandest productions of the Grecian chisel. "Here sits," says Forsyth, "the Moses of Michael Angelo, frowning with the terrific eyebrows of Olympian Jove. Homer and Phidias, indeed, placed their god on a golden throne; but Moses is cribbed into a niche, like a prebendary in his stall. Much wit has been levelled of late at his flowing

beard and his flaming horns. One critic compares his head to a goat's; another, his dress to a galley-slave's. But the true sublime resists all ridicule; the offended lawgiver frowns on unrepessed, and awes you with inherent authority." The figures in the niches on each side of the Moses are also by *M. Angelo*, those of Lias, or Leah, and the Sibyl by *Raffaello da Montelupo*, the recumbent figure of Julius II. by *Maso dal Bosco*, and the Virgin and Child above all by *Scherano da Settignano*. At the first altar in the rt. aisle is a picture of St. Augustin, by *Guercino*. Beyond it are the monuments of Cardinals Margotti and Agucci, from the designs of *Domenichino*, who painted the portrait of the latter over the inscription. The Deliverance of St. Peter, at the 2nd altar, is a copy of the original painting by the same master now preserved in the Sacristy. The chapel beyond the Moses contains the finely finished picture of St. Margaret, by *Guercino*. The tribune is painted by *Jacopo Coppi*, a Florentine artist of the 16th century, representing scenes in the life of St. Peter. On the rt. hand pier of the arch is a memorial, with his bust in relief, to Giulio Clovio, the celebrated missal and miniature painter of the 16th centy., who was a canon of this ch. At the bottom of the apse is an ancient episcopal chair in marble. Over the 3rd altar in the l. aisle is a curious mosaic of St. Sebastian, of the year 680, with the name; he is represented with a beard; it is one of the interesting examples of this branch of art, and was placed in this ch. on the occasion of the saint's having been supposed to have averted a pestilence then raging. Between this and the next chapel, which has a picture of the Dead Christ over the altar, is the tomb of Card. Cinzio Aldobrandini, the protector of Tasso and nephew of Clement VIII. Farther on is a bas-relief of St. Peter delivered by the Angel, with the Donator kneeling before the Saint, executed in 1465 for Cardinal di Cusa, whose gravestone is beneath; and near the door the tomb of Antonio del

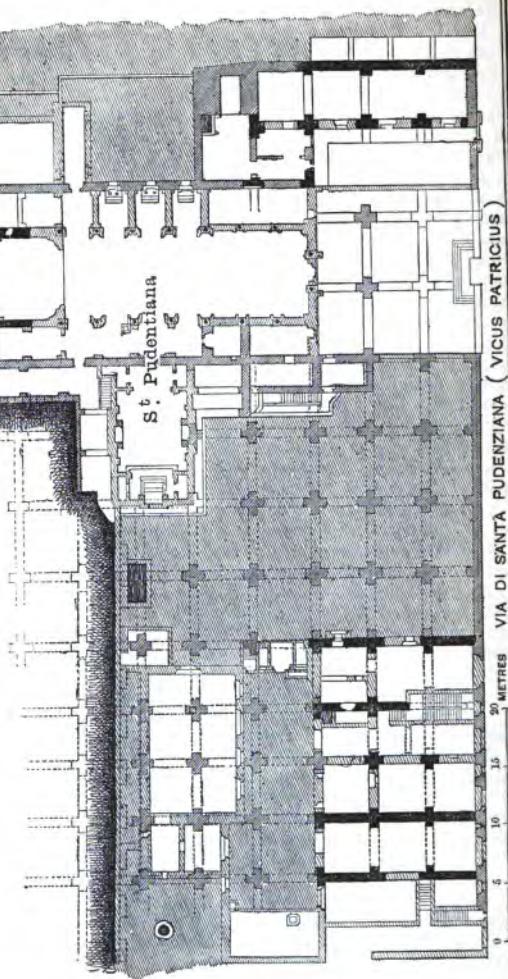
Pollajuolo, and of his brother Pietro, with their busts; the fresco over it is allegorical to the supposed power of the popes to liberate souls from purgatory, and was painted by Pollajuolo's pupils. The chains which give name to the ch. are not shown to visitors, but are publicly exhibited on the Festival of St. Peter in Vinculis, on the 1st of August and 8 following days: they are enclosed in a bronze tabernacle in the outer Sacristy, executed by Pollajuolo. In the inner Sacristy is the Deliverance of St. Peter by the Angel, a work of the younger days of *Domenichino*. In this ch. Hildebrand was elected pope in 1073, when he assumed the name of Gregory VII. The adjoining convent, now a technical college, was built by Giuliano di Sangallo: one of the best views of the Coliseum is to be had from its upper Loggia. The great cloister, surrounded by a very handsome Ionic portico, erected by Julius II. when titular Cardinal of the ch., has in the centre a cistern designed by Michel Angelo. The street which leads from before the ch., the *Via di St. Pietro in Vincula*, to the Piazza Suburra, is supposed to correspond with the *Vicus Sceleratus*, infamous in Roman history as the scene of the impiety of Tullia, who there drove her car over the dead body of her father after he had been assassinated by her husband Tarquin. In the garden of the Maronite monks, on the opposite side of the piazza, may be remarked one of the finest specimens of the date-palm in Rome. The large building which occupies the third side of the square is the convent of San Francesco di Paola, the belfry of which is perched on a well-preserved mediæval tower of the Frangipanis.

S. Prassede, near to the basilica of Santa Maria Maggiore, founded on the site of a small oratory built by Pius I. A.D. 160, as a place of security to which the early Christians might retire during the persecutions. The present edifice was erected in 822 by Paschal I., restored in the 15th century by Nicholas V., and modernised by S-

Carlo Borromeo, who was titular cardinal of the ch. It is remarkable as the place of the attack of the Frangipanis on Pope Gelasius II. in 1118. The principal entrance from the Via di S. Martino consists of an ancient portico, supported by two Ionic columns of granite; but that open to the public is in the adjoining Via di Sta. Prassede, by a side-door. The interior consists of a nave divided from 2 side aisles by 16 columns of granite, with composite capitals. The tribune is ascended by a double flight of steps, composed of large slabs of *rosso antico*, which Napoleon I. had ordered to be sent to Paris a few months before his fall. The mosaics of this ch. are remarkable; they are of the time of Pope Paschal I. (817-824). On the face of the great arch towards the nave is represented the Vision of St. John, the Saviour with an angel on either side, SS. Praxedes and Pudenziana at his feet, in the centre of a city, the gates of which are also guarded by angels; the figures on either side bearing wreaths and offerings, and those below with palm-branches represent the faithful. Over the arch of the tribune is the mystical Lamb in the centre, having 3 candlesticks on one side and 4 on the other, allegorical possibly to the 7 churches, and 2 angels on either side, followed by emblematical figures of the 4 Evangelists. The figures draped in togas, and bearing wreaths, are supposed to represent the 24 elders or wise men of the Apocalypse. On the vault or apse our Saviour stands on a mound, from which issues the Jordan, emblematical of Judæa, in the centre of a group of 6 saints: the 2 female ones bearing crowns in their hands, presented to Christ by SS. Peter and Paul, are SS. Praxedes and Pudenziana; whilst the one bearing a church is evidently intended for Pope Paschal I., the restorer of this edifice, remarkable for the square nimbus round the head, showing he was then living; the other S. Zeno. The band beneath, of a lamb bearing a cross, with 6 others on either side, are emblematical of our Saviour and the Apostles, as the rude representations of cities at either

extremity are of Bethlehem and Jerusalem. On each side of the high altar, under the music galleries, are pillars of white marble, remarkable for their foliage ornaments. In the l. side aisle, near the door, is the slab of *nero-bianco* granite on which S. Praxedes slept, and in the middle of the nave a well in which she is said to have collected the bodies and blood of the martyrs who suffered on this hill. The 3rd chapel in the rt. aisle of S. Zeno, or of *la Colonna Santa*, is entered by a door formed of 2 columns of the rare black porphyry and granite (*porfido e granito nero-bianco*), supporting a portion of an elaborately sculptured frieze; the outer wall towards the nave, as well as the interior, are covered with mosaics of the time of Paschal I.; from their richness this chapel was formerly called the *Orto del Paradiso*: it derives its present name from a portion of a column of black and white marble, to which our Saviour is said to have been bound at his Flagellation; and which was brought from Jerusalem in 1223 by a Cardinal Colonna. The mosaics, which are indistinctly seen, represent, in the centre of the roof, the Saviour holding a book; on the altar, the Virgin and infant Saviour, SS. Praxedes and Pudenziana; on the rt. wall, SS. John, Andrew, and James; and on the l., SS. Agnes, Pudenziana, and Praxedes; over the door, a throne, of God, with SS. Peter and Paul. [Ladies are forbidden, under pain of excommunication, from entering.] Amongst other relics contained in this chapel are the bodies of SS. Zeno and Valentinian. The tomb of Cardinal Cetive (1474), in the adjoining chapel, with his recumbent statue, and those of St. Peter, St. Paul, S. Prassede, and S. Pudenziana, is a good work of the 15th century. The bust of Monsignore Santoni, by Bernini, on his monument upon a pier of the nave, opposite the chapel of S. Zeno, is said to have been executed when the artist was only 10 years old. The tomb of Cardinal Anchera, in the chapel of the Crucifix, near the side door, bears the date 1286, and is probably by one of the *Cosimatis*. The

BATHS OF NOVATUS.
and Church of St. Pudenciana.



VIA DI SANTA PUDENZIANA (VICUS PATRICIUS)

J. Dörflinger

To face p. 207.

3rd chapel on the l. contains a picture of Christ bearing the Cross, by *Federigo Zuccherò*; the Ascension, on the roof, is by *Cav. d'Arpino*. In the large chapel of S. Carlo Borromeo are his seat, and the table on which he distributed food to the poor. In the Confession beneath the high altar are 4 sarcophagi of early Christians, one of which contains the remains of SS. Praxedes and Pudentiana; the mosaic decorations of some of these urns, and especially of the adjoining altar, are fine specimens of this class of work. The Sacristy contains a picture of the Flagellation, attributed to *Giulio Romano*. Amongst the relics here is the Portrait of the Saviour (the colours are totally effaced), which St. Peter is said to have presented to Pudens, the father of S. Praxedes and S. Pudentiana; teeth of St. Peter and St. Paul; the Mitre of St. Charles, &c. The Church tradition tells us that Pudens was the first person in Rome converted to Christianity by St. Paul; the apostle lodged in his house from the 1st year of Claudius to the 9th, and again A.D. 62, when he returned a 2nd time to Rome. The departure of the Jews from Rome is mentioned in Acts xviii. 2; "because that Claudius had commanded all Jews to depart from Rome." The apostle mentions Pudens in the Second Epistle to Timothy, iv. 21: "Eubulus greeteth thee, and Pudens, and Linus, and Claudia, and all the brethren." Linus is considered by the historians of the Church as the successor of St. Peter; Claudia is believed to have been the wife of Pudens, and the daughter of the British chief Caradoc or Caractacus. There are remains of a very early bell-tower, dating from 815, on the basement of which are paintings in a rude style, relative to the life of S. Agnes.

Il Priorato (see Sta. Maria Aventinense, p. 187).

S. Prisca, on the Aventine, a very ancient ch., supposed to occupy the site of the house in which St. Prisca was baptized by St. Peter. It was conse-

crated by pope S. Eutichianus in 280, and rebuilt or restored by Cardinal Giustiniani from the designs of Carlo Lombardi in 1600. It has 14 ancient columns of marble and granite in the nave, built into the piers; and at the high altar the Baptism of the Saint, by *Passignani*. In the crypt is a curious baptismal font, in the form of a fantastic capital of a column, having a large basin in the centre, and smaller ones at the 4 angles. This ch. is supposed to occupy the site of the celebrated Temple of Diana, founded by Servius Tullius as the common sanctuary of the Latin League. This ch. is seldom open, except on the anniversary of St. Prisca (Jan. 18), and during the Station on the 6th Mon. in Lent.

S. Pudentiana, behind Sta. Maria Maggiore, in the valley between the Viminal and Esquiline, off the modern Via Urbana, the ancient Vicus Patricius, is very interesting from its historical relations, and the works of mediæval art contained in it; it is supposed to be the most ancient of all the Christian edifices of Rome (*omnium ecclesiarum urbis vetustissima*), to have been considered in early times as the cathedral of the Christian city, and to occupy the site of the house of the senator Pudens, where St. Peter lodged from A.D. 41 to 50, converted his daughters Praxedes and Pudentiana, and baptized many thousands of the first followers of our faith, and to the latter of whom the ch. was dedicated by St. Pius, A.D. 145. Beneath the present edifice are numerous remains of Roman edifices, which have been explored by Mr. Parker, amongst the rest of a bath-room, probably belonging to the thermæ of Novatus. This church was successively restored by Adrian I. in the 8th centy., by Gregory VII. and Innocent II. in the 12th, and reduced to its present form in 1597 by Card. Caetani. It consists of a nave, and formerly of side aisles (the latter having been divided off into chapels) separated by 14 ancient columns of grey marble. The mosaics are the finest of the kind in Rome. They date probably from the 9th centy.

under Adrian III. (A.D. 884), although assigned to the 4th by Messrs. Vitet and Parker, on the authority of an inscription of Pope Siricius (A.D. 384-397) on the wall of the apse, but which appears to refer only to the building of the latter.* They represent our Saviour, seated on a throne, having on each side four of the Apostles in Roman costume, S. Pudentiana and S. Praxedes standing behind, and stately Roman edifices in the background, with the emblems of the Evangelists above. In the neighbouring chapel, on the l., dedicated to St. Peter, is a large marble group by *G. della Porta*, representing our Saviour delivering the keys to the Prince of the Apostles; the floor of the aisle leading to this chapel, as of other parts of the ch., retains the old Roman mosaic pavement, supposed to have formed part of Pudens' house. There were some early Christian inscriptions let into the walls, now removed to the Lateran, but replaced by casts—one discovered in the catacombs of St. Priscilla, to Cornelia, of the family of Pudens, with a rude portrait; the table on which St. Peter ate was formerly placed under the altar, but was removed during the erection of the new and more elegant altar put up by Cardinal Wiseman, who was titular of St. Pudentiana. Opening out of the l. aisle is the richly decorated chapel of the Caetanians; the Adoration of the Magi over the altar, in high relief, is by *Paolo Olivieri*; on each side are fine columns of Lumachella marble, and in the roof are introduced some ancient mosaics of the 4 Evangelists, and of S. Pudentiana collecting the blood of the martyrs; the tombs on either side are of members of the family of Caetanians in the 17th centy. The paintings of the oval cupola of the ch. are by *Pomarrancio*. On each side of the entrance to the ch. are ancient torse columns, supporting a lintel, on which are some early Christian bas-reliefs. The façade

* This beautiful work of art was mutilated when the cupola was built by subsequent restorers of the church; but a good drawing of it, as it originally stood, has been reproduced in Spithöver's publication on the Mosaics in the Roman Churches.

has been entirely rebuilt by Cardinal Bonaparte, from the designs of Manno, in an over-gaudy style. The street in front of it having been much raised, in 1873, to improve the ascent to S. M. Maggiore, a handsome gate, with a double flight of steps leading down to the vestibule of the church has been constructed. The bell-tower of this ch. is one of the most elegant of its kind; it dates from the rebuilding of the ch. in 1130. The 3 upper storeys, with their open colonnades, are unique. The great conventual establishment on the opposite side of the Via Urbana, called the Bambino Gesù, is one of the most extensive in Rome; it belongs to nuns of the order of St. Augustin, who are principally occupied with the education of young females.

Santi Quattro Incoronati, an interesting ch. situated on that ridge of the Cœlian which extends from the Coliseum to the Lateran; and which was called *ad Caput Africae*. The present edifice was built by Paschal II., to replace a more ancient one erected by Honorius I. in 626; it is now attached to a conservatory of young females, and is seldom open, except at an early hour. Before the ch. are two square courts; the inner one, originally the quadriporticus, has, built into its walls, several columns, evidently from ancient edifices. The interior consists of a nave separated from the narrow aisles by 8 columns in grey granite, with composite capitals, and surmounted by a gallery of smaller Ionic pillars, as we have seen at Sta. Agnese fuori le Mura (p. 153), and which, as we have stated, was intended for females alone. The tribune, which is very wide and ample, has in the centre an episcopal chair, and its vault and walls covered with frescoes of martyred saints by *Giovanni di S. Giovanni*. Beneath in a subterranean chapel are the relics of SS. Carpophorus, Severus, Severianus, and Victorinus, to whom the ch. is dedicated, in 4 urns placed here by St. Leo. On the stairs leading to it is a mutilated inscription by Pope Damasus, in honour of the patron saints. Open-

ing (on the rt.) from the outer court is a chapel dedicated to S. Silvester, erected by Innocent III., with some paintings of the middle of the 13th centy., in the Byzantine style, representing events in the life of Constantine the Great, and our Saviour holding the Cross, with the Virgin, St. John the Baptist, and the Apostles.

S. Saba, on the eastern portion of the Aventine, near where is supposed to have stood the Porta Raudusculana of the Wall of Servius Tullius, and on the site of the house of Silvia, the mother of St. Gregory the Great, a very ancient ch., standing isolated on the southern summit of the hill. It is more remarkable for its position, and for the view from its portico, which contains an ancient sarcophagus, than for its architecture. The interior consists of a nave, separated from the aisles by 7 ancient columns on either side; and of a tribune, on the vault of which is a miserable copy, in painting, of the mosaics, of the time of Adrian I., which have long since disappeared, representing our Saviour, having on either side St. Saba and St. Andrew, with the usual emblematical band of the Saviour and the Apostles, represented as a lamb and 12 sheep. Being in an uninhabited quarter, St. Saba is seldom open for Divine service, except on the Saint's day (Dec. 5). On Thursdays a person is generally in attendance, who, for a small fee, will unlock the door.

S. Sabina, on the Aventine, supposed to occupy the site of the Temple of Juno Regina, founded by Camillus after the taking of Veii, and of the Atrium erected by Asinius Pollio, in which he placed the Library of Varro. S. Sabina was built in the form of a basilica in 425, by Peter, an Illyrian priest, where the house of St. Sabina stood, as we learn by a mosaic inscription over the principal door. The figures of draped females on either side, and which formed a part of a large composition, are amongst the oldest in Rome (early part of the 5th centy.). Sixtus V., in 1587, reduced it

to its present form. The church has been restored at various times, but has lost a great deal of its original character; it consists of a nave and 2 aisles, separated by 24 fluted white marble columns of the Corinthian order. Arches spring from the columns, as in the basilicas, on the face of which, towards the nave, are mosaic decorations in *pietra dura* (red and green porphyry). The chapel of the Rosary, on the rt. of the high altar, contains the picture of the Virgin of the Rosary, with S. Dominick, and St. Catherine of Siena, by *Sassoferrato*. The chapel of St. Hyacinth, opening out of the rt. aisle, has an altarpiece, by *L. Fontana*; the frescoes representing the Canonization, and on the side walls subjects from the life of the saint, are by the two *Zuccheros*. Out of the l. aisle opens the handsome chapel of St. Catherine; its cupola is painted by *Odazzi*. Of the sepulchral monuments in this ch. the most worthy of notice is that in mosaic of Munio di Zamora upon the floor of the nave; he was general of the Dominican order, and lived in the pontificate of Boniface VIII. (1300). At the S. end of the nave is the ancient portico or vestibule, now enclosed in the conventual buildings; it is supported by spirally fluted marble columns, and on the walls are some interesting early Christian inscriptions; the great door which opens from it into the ch. has richly sculptured marble jambs of the early part of the 13th centy.; the doors are in cypress wood, probably of an earlier period, particularly the rudely sculptured panels representing subjects from the Old and New Testaments, and which have been attributed by the Annalist of the Dominican Order, Mamachi, to before the 7th centy. Beyond the portico is one of the gardens of the convent, in which may be seen a lemon-tree planted by St. Dominick himself, when a recluse here. The adjoining monastery, which belongs to the order of St. Dominick, contains an extensive cloister, surrounded by a 4-sided portico, formed of small marble columns that support narrow

Lombard arches; this cloister is contemporaneous with the foundation of the convent, in the 13th centy., when Pope Honorius I. approved of the rules of the Dominican order, and gave to its brethren the present site, then his palace, to erect their convent upon. From the cloister a door leads to the declivity of the Aventine towards the river, from which a magnificent panorama of the Transiberine region will open before the visitor.

Some interesting archaeological discoveries have been made on this declivity, which may be worth a visit. They consist of several chambers with paintings on the walls, and which probably formed the lower apartments, destined for the dwelling of menials or slaves of some magnificent Roman edifice. In one of these chambers some curious inscriptions scratched on the stucco may be seen, amongst which can be deciphered a list of the names of slaves, the mode of spelling of which would refer them to the time of the early Cæsars. The houses to which these chambers belonged were built on either side of the Servian wall, which ran along this part of the hill, and a considerable fragment of which is seen included in them. The artistic merit of the paintings in these chambers has been much exaggerated. Lower down the declivity a gallery leads into a series of intricate subterranean passages, cut through the tufa rock, and which have been partially explored: it is difficult to say what they were intended for, possibly to drain more effectually the soil; several vertical shafts from the surface open into them. At a lower level are another series of subterranean galleries, into which we may descend by a flight of circular steps, near the bottom of which is a chamber paved with mosaic with some traces of painting on the walls. From here an arched tunnel cuts at right angles a narrow gallery excavated in the tufa, and which, from its level, its direction, and its sides being covered with calcareous incrustations, the deposit of water, there is reason to believe, formed the canal for the Aqua Appia, which

emptied itself at the *Castellum*, near the Porta Trigemina, not far from this spot, and from which that earliest of Roman aqueducts distributed its waters to the regions of ancient Rome, at the base of the Palatine and Capitoline hills, and to that beyond the Tiber.*

Although strictly speaking out of place here, it may prove useful to the visitor to Santa Sabina to be informed that the site on which the ch. and its gardens stand was formerly covered, beginning from the N., by the Temple of Juno Regina, founded by Camillus after the fall of Veii; by that of Jupiter Libertas, erected by Caius Gracchus, restored by Augustus, and to which Asinius Pollio added an extensive atrium, in which he placed the library of Varro, the first opened to the public in Rome. A part of the ch., and of the garden before it, is probably on the site of the latter, whilst the Temple of Juno stood farther back, extending to the modern descent to the Bocca della Verità, which follows the direction of the Clivus Publicius of ancient times. On these sites in the middle ages rose a fortress of the Savellis, and the residence of Honorius III. of that family, which he made over to the Dominican monks, for their gardens, in the 13th centy. The ch. of Il Priorato (p. 187) is supposed to stand on the site of the Temple of the *Bona Dea*, mentioned by Ovid, and where Remus consulted the auguries respecting the building of Rome; that of S. Alessio on the site of the *Armilustrum*, near where Tatius was buried at a more remote period, and where stood subsequently the Temple of Minerva. If we prolong our walk farther E. over the Aventine, where the ch. of Santa Prisca stands was probably the site of the Temple of Diana Aventina, near where Licinius Sura, the friend of Trajan, erected his Thermæ, between which and the valley of the Circus Maximus was the house of Trajan himself, before he became emperor. In the vineyard on the opposite side of the road from Santa Prisca (*Vigna del Collegio Romano*), now the property of

* The ruins above described having been left to decay, hardly anything now remains which would repay a visit.

Prince Torlonia, a part of which was covered by the *Thermæ Decianæ*, are two well-preserved specimens of the walls of Servius Tullius—one nearly 40 yards long and 15 high, consisting of massive blocks of volcanic tufa admirably adjusted, on which rests a good arch in the Etruscan style, and upon which, as below Santa Sabina, less durable constructions of the Imperial period were erected.

S. Salvatore in Lauro, in the small piazza of the same name, opening out of the Via de' Coronari, on the site of the laurel-grove which stood near the Portico of Europa; it was originally of the Pointed style of the 15th centy., but all traces of that have disappeared under modern restorations: a new façade in the Corinthian style has been erected, with a huge tasteless bas-relief on it by Rinaldi, representing the transport by angels of the Holy House to Loreto; it contains at the 3rd altar on the rt. P. da Cortona's early work of the Nativity. The adjoining convent has a handsome cloister, opening out of which is a chapel, where have been placed some good mediæval sepulchral monuments that stood formerly in the ch., amongst which is that raised by the Canons of S. Giorgio in Alga, at Venice, to their patron Eugenius IV., on which is his recumbent statue by *Isaia da Pisa*, and an inscription relative to the part he took in the Councils of Basle and Florence held during his pontificate. In a smaller court beyond the cloister is a monumental doorway to an oratory belonging to the natives of the March of Ancona, erected to Cardinal Latino Orsini, the founder of the ch. and convent in 1450, with a portrait-bust of that celebrated personage.

San Sebastiano, about 2 miles beyond the gate of that name on the Via Appia. The foundation of this basilica is scarcely less ancient than that of the others we have described, and is also attributed to Constantine. But the present edifice is not older than 1611, when it was entirely rebuilt by Cardinal Scipio Borghese, from the designs

of Flaminio Ponzio. All traces of the ancient basilica have disappeared, and neither the architecture nor the decorations present anything which requires notice. The chapel of St. Sebastian, in the S. aisle, designed by Ciro Ferri, has a recumbent statue of the saint by Antonio Giorgetti, after his master, Bernini. The remains of St. Sebastian are buried under the altar in a marble urn, having been removed here from the Vatican by Honorius III. In the opposite aisle is the handsome Albani chapel, erected by Clement XI. as the burying-place of his family, and dedicated to St. Fabianus; and near it another celebrated for its relics; the most curious of which perhaps is the stone which is said to offer the impression left by the Saviour's feet, when he was met by St. Peter at the spot now occupied by the little ch. of *Domine quo vadis*, which was built to commemorate the event, and so called from the words which St. Peter addressed to our Lord. This traditional relic is but one of the many *ex votos* formerly offered by persons restored to health, or returning from long and difficult journeys, to the divinity to which they attributed the benefit. The material used, being white marble, could evidently not have belonged to the lava pavement of the Via Appia. On the l. of the principal door the visitor will remark a large marble slab, on which are inscribed 12 verses in honour of the martyr Eutychius: they were composed by pope St. Damasus, and are in the same beautifully formed letters so peculiar to all the inscriptions of that pontiff, and in the same style of metrical composition as we shall find in the catacombs of Sta. Agnese, S. Calisto, &c.

A door out of the l. aisle leads into the *Catacombs*; indeed it was to a portion of the subterranean cemetery on this spot, situated behind the high altar of the ch., that the name of *Catacombs*, *ad Catacumbas*, was first and more particularly applied.* The

* The high altar offers nothing remarkable; but beneath it is the semicircular Confession, called *Platonia*, containing a bishop's seat, in which Pope St. Stephen is supposed

only probable explanation of these immense subterranean galleries is, that they were originally excavated by the early Christians for the purpose of depositing their dead and subsequently for religious worship and meetings, and not for extracting stone or pozzolana, as has been conjectured by many modern writers; it was probably to minor excavations of the latter kind that Cicero is supposed to allude in his oration for Milo when he mentions the hiding-place and receptacle for thieves on the Via Appia, and not, as was at one time supposed, to the Christian cemeteries, which consist of a series of passages or galleries, from the principal of which others branch off in different directions; here and there are open spaces which served as chapels or places of meeting, and on each side of the passages are the niches for the dead in tiers above each other. There can be no doubt that the early Christians were accustomed to assemble in such places for divine worship and for concealment, as in all the catacombs about Rome we meet with small chapels or oratories; generally square, some vaulted and forming chambers, which still retain traces of stucco and painting. The graves of children occur in a large proportion: sarcophagi were seldom found in them, being more frequently discovered in the ruins of the chapels situated on the surface, near the passages by which they were entered. In the passages yet explored very little marble, except that used for closing the loculi or graves, and for the inscriptions, has been found. The extent of these catacombs is very consi-

derable, although there is no foundation for the stories told that some of them reach to Ostia. There is no doubt, however, that the excavations now seen are but a small portion of what has been already explored; but the danger of allowing such a labyrinth of subterranean passages to remain open has made it necessary to close up many of them. It is also well known that the catacombs of St. Sebastian, although extensive, are by no means the most so of the kind; we have already alluded to those of Santa Ciriaca, and there are many others of considerable magnitude in every direction around Rome, to which we shall refer in a subsequent part of this work (§ 34). Nearly all the monuments and inscriptions found in the catacombs of St. Sebastian have been removed to the Museums of the Vatican and the Lateran. The large inscription of pope Damasus, above noticed, was found here.

S. Silvestro al Quirinale, is remarkable for the 4 circular paintings on the pendentives of the cupola in the Bandini chapel opening out of the 1. transept, by *Domenichino*. They represent David dancing before the Ark, the Queen of Sheba sitting with Solomon on the Throne, Judith showing the Head of Holofernes, and Esther in a swoon before Ahasuerus. Lanzi classes them among his finest frescoes, and says that, for the composition and the style of the drapery, they are by some preferred to all the rest. The Assumption over the altar is considered the best work of *Scipione Gaetani*; it is painted on slate. The large painting of S. Caetan and S. Andrea di Avellino, in the opposite transept, is by *Ricci da Messina*. The 3 subjects on the roof of the 2nd chapel on the l. were painted by *Cav. d'Arpino*, and the 2 landscape paintings on the side walls by *Polidoro da Caravaggio* and *Maturino*. The Sacred College assembled in this ch. before going in procession to the conclave, when held at the Quirinal. Cardinal Bentivoglio, the historiaa of the war in Flanders, and Farinacci, the celebrated lawyer

to have suffered martyrdom. It was in this underground chapel opening out of the ambulatory behind the tribune that the remains of St. Peter and St. Paul lay, from the time when they were recovered from certain Greek emissaries who were detected in attempting to carry them off to their country, in the reign of Vespasian, until the translation of those of St. Peter to his original burying-place at the Vatican, and of St. Paul to his basilica on the Via Ostiensis. It was to this particular spot, that the name Catacomb appears to have been originally and particularly applied. The bodies of the two Apostles lay here for 19 months. Subsequently, when Elagabalus made his Circus at the Vatican, the remains of St. Peter were brought here again by S. Calixtus.

(ob. 1618) who defended the Cenci family, have sepulchral monuments in this ch., the first in the l. transept, the second near the entrance. There is another ch. dedicated to the same saint, *San Silvestro in Capite*, in the Piazza at the extremity of the Via della Mercede, towards the Corso; it derives its name from the head of St. John preserved in it. The extensive convent attached to this ch. has been converted into the Ministry of Public Works, a handsome building designed by Gabet.

S. Sisto, a very ancient foundation on the Via Appia, barbarously modernised, not far from the site of the Porta Capena, the Temple of the Camenæ, and the Fountain of Egeria. It was here that S. Dominick first established his order in Rome, and where he founded the Devotion of the Rosary. It now belongs to the Irish Dominican friars of S. Clemente, but, from the insalubrious state of the quarter, owing to malaria, the convent is no longer habitable. The extensive gardens annexed to it have been converted into nursery-grounds, the property of the Roman municipality.

S. Stefano sopra Cacco, in a street leading from the Piazza di S. Ignazio to the Piazza del Gesù. This ch., which is only interesting as preserving the form of an ancient basilica, has a wide nave separated from 2 aisles by ranges of columns of granite and grey marble and 7 arches; it has been recently handsomely modernised. The rising ground on which it stands is formed of the débris of the Temple of Isis and Serapis.

S. Stefano Rotondo, on the western part of the Cælian hill, one of the remarkable churches in Rome; it is probably the adaptation of an ancient edifice to ecclesiastical purposes, and not, as supposed by some, one of those circular churches built expressly for Christian purposes, like that of Sta. Costanza; the most generally received opinion now is, that it was

the circular portion of the *Macellum Grande*, or great market for butcher's-meat, erected in the time of Nero; all that is known, and on the authority of Anastasius, is, that it was consecrated as a place of Christian worship by Pope St. Simplicius, A.D. 467. The name expresses its circular form. The original edifice consisted of 2 concentric rows of grey granite columns with Ionic capitals. The intercolumniations of the outer one were filled up by Nicholas V. (1447), to form the wall of the present building, beyond which are still traces of the third circuit, a solid wall, which formed the outer enclosure in more ancient times. The interior, 133 ft. in diameter, has 56 columns; 36 of these are in the outer circle, and 20 in the inner. The former have a series of low arches springing from them. In the central area are 2 Corinthian columns, higher than the rest, which, with 2 pilasters, support a cross wall: it is probable they were added at a later period to support the roof, as the two pilasters occupy the places of Ionic columns in the inner circular row, and which were removed to make room for them. The plan and details of this curious building are given in Canina's work on Christian Temples. The windows over the columns bear some resemblance to those in early Gothic buildings beyond the Alps. The walls are covered with frescoes by *Pomaranco*, representing in chronological order, from the Crucifixion of our Saviour to the reign of Julian, the martyrdoms of different saints: a series of paintings which are displeasing to the eye and imagination, having nothing to recommend them as works of art. The chapel of S. Primus and S. Felicianus has behind its altar in the circular recess a mosaic of the middle of the 7th centy., representing the Saviour with the patron saints. In the vestibule is an episcopal chair, from which St. Gregory the Great is said to have read his fourth homily. The ch. is only opened for divine service early on Sunday morning, and on the 26th of December, the anniversary of St. Stephen; but admittance on applica-

tion to the Sacristano can be obtained at all times.

S. Stephen's Basilica on the Via Latina (see Index).

Sta. Susanna, in the Piazza di Termini, near Santa Maria della Vittoria, a church attached to a convent of Bernardine nuns; its handsome front was erected in 1603 by Carlo Maderno. The interior, with its heavy roof in deep panels, is rich in ornament, and frescoes representing events in the life of the saint, by *B. Croce*; the painting over the high altar is by *Lauretti*, and those of the choir by *C. Nebbia*. The chapel dedicated to St. Lawrence, in the l. transept, was erected at the expense of a sister of Sixtus V., and has a good altarpiece of the martyrdom of the Saint, by the last-named painter.

S. Teodoro, commonly called *S. Toto*, a circular building in the street leading from the Forum to the Bocca della Verità, and under the Palatine hill. The present building shows by its construction that it belongs to the decline of art: it is supposed to have been built by Adrian I. in the 8th century, restored by Nicholas V. in 1450, and by Clement XI. in 1700. The mosaics of the tribune are of the time of Adrian I. (772-795), and represent our Saviour between SS. Peter and Paul, presenting 2 figures, one of S. Teodorus, bearing garlands, with the usual emblem of the Almighty above, a hand grasping a wreath of flowers. The claims of this ch. to be considered an ancient temple are considered in our description of the Antiquities (p. 51). A very ancient custom of carrying infants to be blessed in this ch. is still continued (every Thursday morning), especially after their recovery from the effects of vaccination. In the centre of the court before the ch. is a mutilated Pagan altar, and beneath extensive sepulchral vaults belonging to a burial confraternity.

S. Tommaso degli Inglesi, or *St. Thomas*

of *Canterbury*, in the Via di Monserrato, near the Farnese palace, was attached to the English college, but was desecrated under the French republic. The college has been restored, but not the ch., which was founded in 775 by Offa king of the East Saxons, and dedicated to the Holy Trinity. The hospital was afterwards built by a wealthy Englishman, John Scoppard, for English pilgrims. The ch. was destroyed by fire in 817, and rebuilt by Egbert. Thomas-a-Becket, during his visit to Rome, lodged in the hospital; and on his canonization by Alexander III., 2 years after his death, the church was dedicated to him as St. Thomas of Canterbury. In addition to this institution, another hospital and an oratory, dedicated to St. Edmund, king and martyr, were founded by an English merchant, near the Ripa Grande, for the benefit of English sailors frequenting Rome; but as the commerce of the two countries declined, the new establishments were incorporated with that of St. Thomas. The united hospitals were converted into a college for English missionaries by Gregory XIII. in 1575, and the ch. was afterwards rebuilt by Cardinal Howard. It is said to have been endowed with considerable property by the above-mentioned John Scoppard. The halls of the college contain some curious portraits of the Roman Catholics said to have been put to death in the reigns of Henry VIII. and Elizabeth. On the 29th Dec., the Festival of St. Thomas, high mass is performed in the college chapel, in the presence of the college of cardinals. The college contains about forty pupils, and the order and neatness that reign throughout contrast in a remarkable degree with all similar establishments in Rome. During the late Card. Wiseman's mastership, several sepulchral monuments from the desecrated ch. were placed in the lower corridors of the college; that of Cardinal Bainbridge, Abp. of York and British Envoy to Julius II., has a fine recumbent statue of the deceased in full pontificals, in a good style, resembling the fine monuments of the same period. (See *Sta.*

M. del Popolo.) Cardinal Bainbridge, who was also Prelate of the Order of the Garter, died at Rome in 1514. Sir Thomas Dereham, a follower of the Stuarts (ob. 1739), has a monument here; as also a young lady of the Swinburne family, upon which her charms and accomplishments are detailed in most exaggerated terms, and in language little suited to the severe lapidary style. Attached to the college, the object of which is to educate young Englishmen for the Church, has been lately added another institution, under the denomination of *Collegio Pio*, to receive clergymen who have become converts to Romanism and prepare them for the Roman Catholic ministry. There are now about 22 pupils in the English College and 15 in the Coll. Pio.

A church, dedicated to *St. Thomas à Becket*, was commenced 1870-71, from the designs of Vespignani, for which large subscriptions were raised among the Catholics of England, but, as it would appear from the progress hitherto made, not sufficient to meet the expense. Remains of ecclesiastical edifices of the 11th centy., and of an ancient Roman road, were discovered in digging the foundations.

La Trinità de' Monti, well known to English visitors from its commanding position above the Piazza di Spagna, and from the fine flights of steps which lead to it. The ch. was built in 1494 by Charles VIII., king of France, at the instigation of S. Francesco da Paola. It suffered severely at the time of the French revolution, and was abandoned in 1798, but was restored by Louis XVIII., from the designs of Mazois. It is now attached to a convent of nuns of the *Sacré Cœur*, who devote themselves to the education of young females,—the most frequented institution of the kind in Rome. The ch. is closed after morning prayers, at 9½ A.M., but strangers are admitted at the side door. In the second chapel on the rt. hand is a picture of S. François de Sales. In the third are the Assumption, over the altar, by *Daniele da Volterra*, the Presentation in the Temple, and the Massacre of the Innocents, on

the side walls, from the master's designs. The Massacre of the Innocents is said to have been retouched by Michel Angelo. The Assumption has suffered considerably in its lower portion; in the rt.-h. corner we recognise in the old man with outstretched arm the portrait of Michel Angelo. The 5th chapel is painted by the school of Sodoma, but the frescoes are much injured; the 6th by that of Perugino, and are in better preservation; the high altar is an execrable specimen of modern taste. The Assumption of the Virgin in the 1. transept is by *Fed. Zuccherò*, and the prophets Isaiah and Daniel, with the histories of the Virgin, on the vault, by *Pierino del Vaga* and *Salviati*; the one representing the Procession of St. Gregory the Great, on the pillar towards the nave, on the rt., by an unknown hand, is interesting for the view of the Mausoleum of Hadrian as it existed in the time of Leo X. The transepts alone have preserved unaltered the original pointed architecture. The great painting of this ch. is in the 2nd chapel on the l., the fresco of the DESCENT FROM THE CROSS, the masterpiece of *Daniele da Volterra*, executed with the assistance of Michel Angelo, and considered by Poussin to be the third finest picture in the world, inferior only to Raphael's Transfiguration, and to the Communion of St. Jerome of Domenichino. "We might," says Lanzi, "almost fancy ourselves spectators of the mournful scene,—the Redeemer, while being removed from the cross, gradually sinking down with all that relaxation of limb and utter helplessness which belongs to a dead body; the assistants engaged in their various duties, and thrown into different and contrasted attitudes, intently occupied with the sacred remains which they so reverently gaze upon; the mother of the Lord in a swoon amidst her afflicted companions; the disciple whom he loved standing with outstretched arms, absorbed in contemplating the mysterious spectacle. The truth in the representation of the exposed parts of the body appears to be nature itself. The colouring of the heads and of the

whole picture accords precisely with the subject, displaying strength rather than delicacy, a harmony, and in short a degree of skill, of which M. Angelo himself might have been proud, if the picture had been inscribed with his name. And to this I suspect the author alluded, when he painted his friend with a looking-glass near it, as if to intimate that he might recognise in the picture a reflection of himself." In 1821, the fresco was detached from the wall of the 3rd chapel on the l., transferred to canvas, and removed to that next the door, into an excellent light. In the 3rd chapel on the l. is an *Immaculate Conception* by *Veit*, in the pre-Raphael style, with frescoes of the Annunciation and Salutation on the side walls, and a monument to the Prince di Rohan, Cardinal Archbishop of Besançon, kneeling before the Virgin. In the Massimo chapel, 5th on the l., is a *Noli me tangere*, attributed to *Giulio Romano* or *il Fattore*, and in the 6th a picture of our Saviour by *Satz*, a modern German artist; the frescoes on the side walls are by pupils of *Overbeck*. The grave of *Claude de Lorraine* was in front of the 2nd chapel on the l. before his remains were transferred to the monument raised to him by the French government in the ch. of *St. Luigi*. (See p. 181.) On Sundays and great festivals vespers are sung by the nuns; the music in general is very good; the service commencing at half an hour before sunset.

La Trinità de' Pellegrini, near to the *Ponte Sisto*, built in 1614, with a façade designed by *Francesco de'*

Sanctis. It is remarkable chiefly for the fine picture of the Trinity, by *Guido*, over the high-altar; a *Madonna and Child with Saints*, by *Cav. d'Arpino*; and the same subjects by *Borgognone*. Annexed to this ch. is an hospital for convalescent patients, and for pilgrims arriving at Rome, who are lodged for a certain number of days depending on the distances from which they have come. On the Wednesday, Thursday, and Friday of Holy Week, the Roman nobility and several of the cardinals assemble in this hospital, and wash the feet of the poor pilgrims. The ladies of the nobility may also be seen here on these occasions, performing the same office towards the female pilgrims.

SS. Vincenzo ed Anastasio (see p. 202).

San Vitale, in the street of the same name, which runs down the valley of *Quirinus*, that separates the *Quirinal* and *Viminal* hills, is a very ancient foundation retaining its form of a Christian basilica. After having remained long neglected, it has been restored; and although it has lost much of its original character, it will be worth visiting, as presenting in its outer walls, at least, a good example of the earlier Christian edifices of Rome. Except the carved wooden doors leading from the vestibule into the ch., there is little worthy of notice in it. Its foundation dates from the early part of the 5th centy., under *Innocent I.*; and it is supposed to stand on the site of the entrance to the *Great Portico* which led to the *Temple of Quirinus*.



§ 26. PALACES AND MUSEUMS.

THE VATICAN.

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There is no palace in the world which approaches the Vatican in interest, whether we regard its prominent position in the history of the Church, or the influence exercised by its collections on the learning and taste of Christendom for nearly 300 years. It is an immense pile of buildings, irregular in their plan, and composed of parts constructed at different times, without a due regard to the general harmony of the whole. There seems to have been a palace attached to the basilica of St. Peter's, probably as early as the time of Constantine. It certainly existed in the 8th centy., for Charlemagne resided in it at his coronation by Leo III. In the 12th century this palace had become so dilapidated that it was rebuilt by Innocent III., who entertained Peter II., King of Aragon, in the new edifice. In the following century it was enlarged by Nicholas III., whose additions occupied the site of the present Torre di Borgia. The popes for upwards of 1000 years had inhabited the Lateran palace, and did not make the Vatican their permanent residence until after their return from Avignon, in 1377. Gregory XI. then adopted it as the Pontifical palace, chiefly on account of the greater security enjoyed in it by the vicinity of the Castle of St. Angelo. John XXIII., in order to increase this security, built the covered gallery

which communicates between the palace and the fortress, along the line of the Leonine wall. From that time the popes seem to have vied with each other in the extent and variety of their additions. Nicholas V., in 1450, conceived the idea of making it the largest and most beautiful palace of the Christian world, but he died before he could accomplish his design, and was only able to renew a portion of the old edifice. Alexander VI. completed that part of the building nearly as we now see it. The chapel of San Lorenzo, the private chapel of Nicholas V., well known from the frescoes of Fra Angelico, is considered to be the only part of the edifice which is older than his time. The buildings of Alexander VI. were distinguished from the later works by the name of the Old Palace, and are now called, from their founder, the *Apartamento Borgia*. To this structure Sixtus IV. in 1474 added the *Sistine Chapel*, from the designs of Baccio Pintelli. About 1490 Innocent VIII. erected at a short distance from the palace the villa called the *Belvedere*, from the designs of Antonio del Pollajuolo. Julius II. conceived the idea of uniting the villa to the palace, and employed Bramante to execute the design. Under his direction, the celebrated *Loggie* were added, and the large rectangular space between the palace and the villa was divided by a

terrace separating the garden of the villa from the lower courts of the palace, which he intended to convert into an amphitheatre for bull-fights and public games. In the gardens of the Belvedere, Julius laid the foundations of the Vatican museum. This honour has been often attributed to Leo X.; but Cabrera, in his curious Spanish work on the Antiquities, published at Rome in 1600, enumerates the Laocoon, the Apollo, the Cleopatra, and other statues placed there by Julius II. After his death Leo X. completed the Loggie under the direction of Raphael. Paul III. built the Sala Regia and the Pauline Chapel, from the designs of Antonio di Sangallo; and Sixtus V. completed the design of Bramante, but destroyed the unity of the plan by constructing across the rectangle the line of buildings now occupied by the library. When Cabrera wrote his description, Sixtus V. had begun a new and more imposing palace on the eastern side of the court of the Loggie, and it was then advancing towards completion under Clement VIII. This is now the ordinary residence of the Pope, and is by far the most conspicuous portion of the mass of buildings which constitute the Vatican Palace. Numerous alterations and additions were made by succeeding pontiffs. Under Urban VIII. Bernini constructed his celebrated staircase, called the Scala Regia; Clement XIV. and Pius VI. built a new range of apartments for the Museo Pio-Clementino; and Pius VII. added the Braccio Nuovo, a new wing covering part of the terrace of Bramante, and running parallel to the library. Leo XII. began a series of chambers for the gallery of pictures, which were finished by Gregory XVI., during whose pontificate also the Etruscan Museum was placed where we now see it. Pius IX. enclosed the Loggie in glass, by which the invaluable frescoes of Raphael and his school are no longer exposed to the inclemency of the elements; removed the Gallery of Pictures to a more suitable situation in the upper part of the palace; has continued the decoration of the Loggie,

left unfinished by Gregory XIII.; erected the magnificent stairs leading to the state apartments, and the entrance from the portico leading to the Court of Bramante, with its fine flight of steps, now the way to the Museum; and is now decorating the apartments formerly occupied by the pictures with frescoes, to serve as reception-rooms for ladies when presented to his Holiness. It can hardly be expected that an edifice whose development may thus be traced through upwards of four centuries should have preserved any uniformity of plan; and hence the general effect of the palace is far from pleasing. It is rather a collection of separate buildings than one regular structure. The space it occupies is immense: its length is 1151 English feet, and its breadth 767. The number of its halls, chambers, galleries, &c., almost exceeds belief; it has 8 grand staircases, 200 smaller ones, 20 courts, and 4422 rooms.* From this statement the stranger may form some idea of the extent of its contents.

[Persons wishing to make copies, sketches, casts, or drawings, in the public galleries at Rome must apply, for the Vatican Libraries, to the Cardinal-Prefect of the Sacred Palaces, now Cardinal Antonelli; for the Vatican Museum and Gallery, to Monsignor Pacca, the Pope's majordomo; for the Capitoline Collections, to the Syndic of Rome; for the Palatine, Forum, Coliseum, Baths of Caracalla, Villa Adriana, Ostia, and other ruins, to the Superintendent of the Antiquities, Commr. Rosa; for private collections, to their respective owners.]

A. The *Scala Regia*, the great staircase by Bernini, is one of his most remarkable works, and is celebrated for

* In the following description of the Vatican we will adopt the order in which the stranger generally visits its several collections for the first time, carrying him through each part of it consecutively. For greater facility we have annexed a ground plan of the different apartments open to the visitor. The principal entrance is by the stairs from the Court of S. Damasus, to which a splendid flight of steps, constructed in 1860, leads from the right-hand portico and corridor of Bernini. The entrances by which visitors are now admitted are specified on the tickets for each department.

the effect of its perspective. It consists of two flights, the lower decorated with Ionic columns, and the upper with pilasters; the stucco ornaments are by Algardi. This staircase leads from the extremity of the rt.-hand portico of Bernini to the *Sala Regia*, built by Antonio di Sangallo, in the pontificate of Paul III., as a hall of audience for the ambassadors. It is decorated with stucco ornaments by Daniele da Volterra and Pierino del Vaga, and is covered with frescoes illustrating various events in the history of the popes. The most remarkable of these paintings are the Absolution of the Emperor Henry IV. by Gregory VII., in the presence of the Countess Matilda, by *Taddeo* and *Federigo Zuccherò*; the Attack of Tunis in 1553, by the same; the Massacre of St. Bartholomew, the Removal of the Holy See from Avignon by Gregory XI., the League against the Turks, by *Vasari*; and Frederick Barbarossa receiving the Benediction of Alexander III. in the Piazza of St. Mark at Venice, by *Giuseppe Porta*. The *Sala Regia* serves as an ante-hall to the *Capella Sistina* and the *Capella Paolina*.

B. The *Cappella Sistina*, or *Sistine Chapel*, is so called from Sixtus IV., who built it in 1473, from the designs of Baccio Pintelli. It is a lofty oblong hall, 146½ feet long and 50½ feet wide, with a gallery running round three of the sides. The walls beneath the windows are divided into two portions: the lower one, painted in imitation of drapery, was intended to be covered with the tapestries executed from the cartoons of Raphael; the upper contains a series of remarkable frescoes by eminent artists of the 15th century, whom the pope employed to decorate the chapel. "It was designed," says Lanzi, "to give a representation of some passages from the life of Moses on one side of the chapel, and from the life of Christ on the other, so that the Old Law might be confronted by the New, the type by the person typified." Two of these subjects are on the wall over the main entrance, and six on each side of the chapel. They stand in the following order.

First Series, subjects from the Old Testament (on the l. looking towards the Altar, and the Last Judgment):—

1. *Luca Signorelli*, the Journey of Moses and Zipporah into Egypt, one of the best; 2. *Sandro Botticelli*, Moses slaying the Egyptian who maltreated the Hebrew, Moses driving away the Midianite Shepherds who prevent the Daughters of Jethro from drawing Water, and the Appearance of the Lord in the Fiery Bush; 3. *Cosimo Rosselli*, The Overthrow of Pharaoh in the Red Sea; 4. *Cosimo Rosselli*, The Setting up and destruction of the Golden Calf, and Moses delivering the Commandments; 5. *Sandro Botticelli*, the Punishment of Korah, Dathan, and Abiram, the Rebellion of Korah; 6. *Luca Signorelli*, the Publication of the Law, and the Death of Moses.

Second Series, subjects from the New Testament:—1. *Perugino*, the Baptism of Christ in the Jordan; 2. *Sandro Botticelli*, the Temptation of Our Lord; 3. *Dom. Ghirlandajo*, the Calling of St. Peter and St. Andrew; 4. *Cosimo Rosselli*, the Sermon on the Mount; 5. *Perugino*, St. Peter receiving the Keys from Our Saviour, very fine, many of the figures evidently portraits; 6. *Cosimo Rosselli*, the Last Supper. On the wall over the entrance doorway are the Archangel bearing away the body of Moses, by *Francesco Salviati*, and the Resurrection of Christ, by *Dom. Ghirlandajo*, both much injured by restorations in the time of Gregory XIII. Between the windows is a series of portraits of the popes who lived at the time, by the authors of each of the subjects beneath. These paintings are highly interesting in the history of art, but they lose their importance when compared with the creations of MICHEL ANGELO, whose genius has given such celebrity to the *Sistine chapel*.

The *Roof*, begun after Michel Angelo's return to Rome in 1508, at the earnest entreaty of Julius II., was finished in 1512: it is generally stated that the actual execution of the work, after the completion of the cartoons, occupied only 20 months. The design was intended as a continuation of the scheme of Scripture history, already

begun upon the walls by the older masters, but it is remarkable as containing a much larger proportion of subjects from the Old Testament than from the New. It is evident at the first glance that no one but an architect and a painter could have conceived the architectural decorations which form, as it were, a framework for the principal subjects. No language can exaggerate the grandeur and majesty of the figures, which are subservient to the general plan, and carry out the sublime idea which presides over it, even in the minutest details. On the flat central portion of the roof is a series of 9 compartments and subjects, from the Creation to the Deluge. Commencing from the side of the Last Judgment:—1. The Separation of Light and Darkness; 2. The Creation of the Sun and Moon; 3. The Creation of Trees and Plants; 4. The Creation of Adam; 5. The Creation of Eve; 6. The Fall and the Expulsion from Paradise; the serpent is here represented after the manner of the early masters, with the body of a female; the Eve is admitted by all critics to be one of the most faultless personifications of female beauty which painting has ever produced. The whole subject was so much admired by Raphael, that he made a drawing of it, which formed a part of Sir Thos. Lawrence's collection. 7. The Sacrifice of Noah. 8. The Deluge, with a multitude of small figures: this was the first subject which Michel Angelo painted, and it is conjectured that he found the effect unequal to his expectations in consequence of the small size of the figures, and therefore adopted a more colossal proportion in the other subjects. 9. The Intoxication of Noah. The curved portion of the ceiling is divided into triangular compartments, in which are 12 sitting figures of Prophets and Sibyls, the largest in the composition. They are in the following order, commencing from the entrance to the chapel:—on the l. on entering, Joel, the Sibilla Erithræa, Ezekiel, the Sibilla Persica, Jeremiah, and Zakariah; Jonah, over, in front of the Last Judgment: following on the opposite

side, the Sibilla Lybica, Daniel, the Sibilla Cumæa, Isaiah, and the Sibilla Delphica. Nothing can be more grand or dignified than these wonderful creations; the sibyls embody all that is majestic and graceful in woman and the prophets are full of inspiration. Each figure has its name inscribed beneath, and it is therefore unnecessary to particularise them. At the 4 corners of the roof are represented scenes in the history of the Jews, where the Lord exercised his power on behalf of his people; on the l. of the Last Judgment, and looking towards it, are—1. The Healing by the Brazen Serpent; 2. The Punishment of Haman; and at the opposite angles—3. David and Goliath, and, 4. Judith and Holofernes. In the triangular recesses between the Prophets and Sibyls, and in the arches over the windows, are a series of lovely groups of the history of the Virgin down to the birth of Our Saviour.

The great fresco of the LAST JUDGMENT occupies the end wall opposite the entrance. The wall was previously covered with 3 frescoes by Perugino, representing the Assumption of the Virgin, the Finding of Moses, and the Nativity. Michel Angelo designed this great work in his sixtieth year at the request of Clement VII., and completed it in 1541, during the pontificate of Paul III., after a labour of nearly 8 years. In order to encourage him in his task, the pope went in person to his house, accompanied by 10 cardinals;—"an honour," says Lanzi, "unparalleled in the annals of art." At the suggestion of Sebastiano del Piombo, the pope, as we are told by the same authority, "was anxious to have the picture painted in oils; but this point he could not carry, M. Angelo having replied that he would not execute it except in fresco, and that oil-painting was an occupation fit only for women and idlers, or such as had plenty of time to throw away." In the upper part of the painting is the Saviour seated with the Virgin on his rt. hand, which is extended in the act of pronouncing condemnation. Above, in the arches of the vault, are groups

of angels bearing the instruments of the Passion. On one side of the Saviour is the host of saints and patriarchs, and on the other the martyrs, with the symbols of their sufferings: St. Catherine may be recognised with her wheel, St. Bartholomew with his skin, St. Sebastian with his arrows, St. Peter with the keys, &c. Below is a group of angels sounding the last trumpet, and bearing the books of Judgment. On their left (right of the observer) is represented the fall of the damned: the demons are seen coming out of the pit to seize them as they struggle to escape; their features express the utmost despair, contrasted with the wildest passions of rage, anguish, and defiance; Charon is ferrying another group across the Styx, and is striking down the rebellious with his oar, in accordance with the description of Dante from which Michel Angelo sought inspiration:—

“ Batte col remo qualunque s'adagia.”

On the opposite side the blessed are rising slowly and in uncertainty from their graves; some are ascending to heaven, while saints and angels are assisting them to rise into the region of the blessed. It is impossible to examine these details without appreciating the tremendous power by which the composition is pre-eminently distinguished. It is a remarkable fact in the history of the painting that it narrowly escaped destruction in the lifetime of the great artist. Paul IV. was displeased with the nudity of the figures, and wished the whole to be destroyed. On hearing of the pope's objection, Michel Angelo said, “Tell the pope that this is but a small affair, and easily to be remedied; let him reform the world, and the pictures will reform themselves.” The pope, however, employed Daniele da Volterra to cover the most prominent figures with drapery, an office which procured for him the nickname of *Braghettone*, or the breeches-maker. Michel Angelo submitted to the pope's will, but revenged himself on Messer Biagio of Cesena, the master of the ceremonies, who first suggested the indelicacy of

the figures. He introduced him in the right angle of the picture, standing in hell, as Midas with ass's ears, and his body surrounded by a serpent. Biagio complained to the pope in order to have the figure removed, who declared that it was impossible; for though he had the power to release from purgatory, he had none over hell. In the last century Clement XII. thought that the process of Daniele da Volterra had not been carried far enough, and in his fastidious scruples did serious injury to the painting by employing Stefano Pozzi to add a more general covering to the figures. We see it therefore under many disadvantages: the damp of three centuries, the smoke of the candles and incense, and the neglect which it has evidently experienced, have obscured its effect, and impaired the brightness of its original colouring. The accidental explosion of the powder magazine in the castle of St. Angelo in 1797, which shook the buildings to their foundations, is said to have seriously injured all the frescoes in the Vatican. [The Church ceremonies which take place in the Sixtine chapel are described in the account of St. Peter's.]*

C. Capella Paolina.—Near the Sixtine chapel, and opening likewise from the Sala Regia, is the Capella Paolina, built in 1540 by Paul III., from the designs of Antonio di Sangallo. It is only used in great ceremonies, chiefly during the holy week. It is remarkable for two frescoes by Michel Angelo, which were so much injured by the smoke of the candles in the time of Lanzi, that it was even then difficult to form an opinion of their colouring. The first and the best preserved is the Conversion of St. Paul, who is represented lying on the ground, with the Saviour in the cloud, surrounded by angels. The composition is very fine, and full of dignity. The other subject is under the window, so that it is impossible to see it in a good light. It represents the Crucifixion of St. Peter, and, though blackened by smoke, still retains many traces of the

* A person attends daily at the Sixtine chapel to admit visitors to it and the Paolina.

master-hand. The other frescoes of this chapel, including the 28 portraits of popes, are by *Lorenzo Sabatini*, and *Federigo Zuccherò*, who painted the roof.

Sala Ducale.—The great Hall leading from the *Sala Regia* to the *Loggie* of Bramante is called the *Sala Ducale*, in which the popes in former times gave audience to princes; it was reduced to its present form by Bernini under Alexander VII. The arabesque decorations and paintings are of the times of Paul IV. and Pius IV. (1555-59), and of Gregory XIII. It is now used for holding the public consistories, when recently created cardinals are admitted into the sacred college.

D. MUSEUM—GALLERY OF INSCRIPTIONS.

The entrance to the Museum is behind St. Peter's by the *Via dei Fondamenti*, and through the garden gate; it is open to persons furnished with permissions from the major-domo on Mondays and Thursdays, excluding festivities, from 8 to 11 A.M., and from 2 to 4 P.M.* By this entrance the visitor, ascending a staircase, gains access to the Hall of the Greek Cross, so that the order of the following descriptions will be found reversed. It will be therefore advisable to walk through the various halls as far as the iron rails which separate the Gallery of Inscriptions (now closed) from the *Museo Chiaramonti* (E), and commence there the inspection of the sculpture, in the order we give, concluding with the Hall of the Greek Cross, through which visitors have to pass again on leaving the Museum.

D. The *Gallery of Inscriptions*, or *Galleria Lapidaria*, a long corridor, 230 yards in length, is occupied almost exclusively with ancient sepulchral inscriptions and monuments, arranged in classes by Marini. On the rt. hand are the Greek and Latin Pagan inscriptions: those on the l., with the ex-

ception of a few near the entrance, are early Christian. The collection contains upwards of 3000 specimens, and is in every respect the finest known. The Pagan inscriptions are classified according to ranks and professions, from divinities to slaves. Nothing is so striking in the Roman inscriptions as the frequent disregard of grammar and orthography; and many of the verses are quite irreconcilable with the laws of metre, showing that the epitaphs of the ancients are as little to be trusted as indications of literary taste as those of our own times. Some of the Roman trades are extremely curious. We recognise the *Numularius*, or banker; the *Medicus Jumentarius*, or cattle-doctor; the *Obstetrix*, or accoucheuse; the *Topiarius*, or ornamental gardener; the *Lectarius*, or couch-maker; the *Sericarius*, or silk vestment maker; the *Lanio*, or butcher; the *Marmorarius*, or lapidary; the *Holitor*, or green-grocer; the *Invitator*, or agent; the *Negotiantes Vinarii*, or wine-merchants; the *Casarius Prasignator*, or imperial notary; the *Exonerator Calcarius*, or scavenger; the *Pistor Magnarius*, or wholesale baker; and the *Navicularius Cur. Corporis Maris Hadriatici*, the commissioner of the Hadriatic Company. Besides the inscriptions on the walls there are many interesting sarcophagi, funeral altars, and cippi, with some finely worked fragments of architectural ornaments, found chiefly in the neighbourhood of Ostia. On a large oval basin are lions devouring horses and other animals in bold relief. A marble cippus bearing the names of Lucius Atimetus and L. Cornelius Epaphra is ornamented with bas-reliefs representing a cutler's shop on one side, with a customer bargaining for an article, and his workshop on the other. On the left side of the corridor are the *early Christian inscriptions*, found chiefly in the catacombs. These are not arranged on the classified plan observed in the Pagan ones. It is impossible to imagine a series of more interesting illustrations of the first ages of Christianity, whether we regard

* The official catalogue, in Italian and French, is quite unworthy of this magnificent collection; a new catalogue, much abridged, but excellent from its erudition and exactitude, has been lately published by C. L. Visconti.

them as connected with the funeral rites and religious symbols of the early Christians, or with the history of the Church and the chronology of the consuls during the 4th and 5th centuries. The errors of orthography and grammar noticed in the Pagan inscriptions are still more glaring in those of the Christians: they show the rapid corruption of the Latin language, and sometimes enable us to fix the period when matters of faith were introduced. The inscriptions are frequently very touching: the influence of a purer creed is apparent in the constant reference to a state beyond the grave, which contrasts in a striking manner with the hopeless grief expressed in the Pagan memorials. The representations which accompany the inscriptions are generally symbolical: the most frequent are the well-known monogram of Christ, formed by the Greek letters X and P; the fish, or the *ixthys*, composed of the initial letters of the common Greek epigraph, expressing "Jesus Christ the Son of God, the Saviour;" the vine; the dove with the olive-branch, emblematical of the Soul in Peace; the anchor of Hope; the Ship of the Church; the loaves and flask of the body and blood of Christ; the palm; and the sheep. The Christian bas-reliefs of the 4th and 5th centuries are taken from the history of the Old Testament and from the life of the Saviour previous to his crucifixion. The representation of the Godhead does not occur on any monument which is referred upon good evidence to the first 3 centuries; and as the subject of the crucifixion is never met with, it would seem to have been purposely omitted for at least 2 centuries later. The Virgin and Child had been supposed to have been introduced in the 6th century for the first time as a distinct composition, but recent discoveries in the Catacombs show distinctly that representations of the Mother and Child existed at a remoter period in the paintings of these early Christian cemeteries. An examination of these monuments will prove an appropriate

and instructive study after a visit to the Catacombs (p. 369). At the extremity of the *Galleria Lapidaria* we enter

E. The *Museo Chiaramonti*, founded by Pius VII., whose family name it bears, was arranged by Canova. It constitutes the second division of the gallery, and, independently of the new wing called the *Braccio Nuovo*, contains upwards of 700 specimens of ancient sculpture, arranged in 30 compartments. Many are, of course, of secondary interest; but, taken as a whole, the collection in any other place but Rome would be considered a museum in itself. The following are the most remarkable objects:—*Compartment I.*—1. Bas-relief of a sarcophagus, with winged bacchanalian figures, supposed to be engaged in the Pythian games. 2. Apollo seated, a bas-relief, found in the Coliseum during the excavations of 1803. 5. A beautiful fragment of a draped female figure, found at Ostia. 6. Autumn, a recumbent figure surrounded by bacchanalians, found at Ostia, placed on a sarcophagus, with bas-reliefs of a husband, wife, and a child wearing the bulla. 13. Winter, a recumbent figure of the same kind, surrounded by genii playing with swans and tortoises, also found at Ostia, and placed on a republican sarcophagus, with bas-reliefs of a husband and wife, and their son, bearing the name of Publius Ælius Verus. *Compartment II.*—14. Euterpe, found in the gardens of the Quirinal. *Compartment III.*—23. Fragment of a bas-relief of the Calydonian boar-hunt. 26. Bust of Septimius Severus. 30. Antoninus Pius. 49. M. Agrippa. *Compartment V.*—70. A Bacchic priest. 74. Pluto and Cerberus, a small sitting statue, found in the Villa Negroni. 81. Ceres. 84. A Faun playing on the flute, found in Hadrian's villa. 107. Julius Cæsar. 113. Æsculapius, with a prayer of a certain Gelasius to the Divinity engraved upon it. *Compartment VI.*—120. A vestal, found in Hadrian's villa. 121. A sitting female figure, supposed to be

Clio. 122. Diana, of Greek workmanship. 124. Statue of Augustus on a cippus of Munatius Bassus, a prefect of engineers, who, amongst the other offices he had filled, was *Curator* of the Roman citizens of the Colonia Victrix at Camalodunum in Britain, the modern Colchester. *Compartment VII.*—130. A bas-relief of considerable interest, illustrating some religious mystery, connected probably with the worship of the sun; the style indicates the decline of art. 135. Julius Cæsar (?) veiled as the Pontifex Maximus. 144. A bearded Bacchus. 148. The stork's nest, an allegorical allusion to filial love. 157. Flavia Domitilla, wife of Vespasian, and mother of Titus. 159. Domitia, the wife of Domitian. 165. A female bust, a portrait, as Venus. 173. Silenus thrown from the ass, a bas-relief. *Compartment VIII.*—176. Torso of a Niobid (formerly in the Quirinal Gardens, but brought from Hadrian's villa), a work scarcely surpassed in vivacity and beauty of execution. Sarcophagus of C. J. Evhodus, and of Metilia Acte his wife, a priestess of Cybele, found at Ostia, with bas-relief of the fable of Admetus and Alceste. The dying wife extends her hand from the death-bed, bidding farewell to Admetus and his children, a boy and girl. Two women break into lamentations beside the bed. On one side Apollo is leaving the house of the king, who is represented giving his hand to Hercules, followed by Ceræus. The three Parcæ complete this composition, less remarkable for its style than for its excellent preservation. 181. Diana triformis. 182. A square altar, with interesting bas-reliefs representing Venus and Cupids, with bacchantes, at the Dionysiac festivals. *Compartment IX.*—197. Colossal bust of Minerva, found at Tor Paterno, near the site of ancient Laurentum, much restored. 198. Cippus of large size, with fine mythological reliefs, found in the Villa Giustiniani. 219. Bust of Isis. 221. Antonia, wife of Drusus (?). 230. Large cippus of Lucia Telesina, richly ornamented with sphinxes, rams' heads, &c., and a bas-

relief containing an allegorical allusion to the death of Telesina and her twin children. 232. Scipio Africanus: the bust of white marble, and the head of nero antico. *Compartment X.*—244. A colossal bearded mask of Oceanus, apparently belonging to some fountain. 245. Polhymnia. *Compartment XI.*—254. Niobe. 255. A small Jupiter Serapis. 264. Torso of a boy. 284. A boy with a bird in his hand and a bird's nest in his apron, very graceful. 287. The sleeping fisher-boy. *Compartment XII.*—294. Colossal statue of Hercules, restored, from the designs of Canova. 297. A wrestler reposing, found near Porto d'Anzio. 295. A fine torso of Bacchus, with the head. *Compartment XIII.*—300. Fragment of a shield, with fighting Amazons in relief. 308. A child riding on a Dolphin. 309. A leopard, very spirited. 315. A panther, in Egyptian granite. 329. Fragment of a bas-relief representing the story of Diana and Actæon. 349, 350, 351. Fragments of sitting Muses, Polhymnia, Clio, and Melpomene. *Compartment XIV.*—352. Venus Anadyomena. 353. Venus on a rock. 354. Another Venus, supposed to be coming out of the bath. 355-6. Two beautiful female statues, evidently portraits, supposed to be members of the family of Rutilia from the inscriptions on the plinths, one of whom was consul A.U.C. 649. They were discovered at Tusculum. 357. A captive king, in pavonazetto, from the Villa Negroni. *Compartment XV.* 360. A bas-relief, with 3 finely draped dancing female figures, of an early period of art; found near the Lateran Palace. Few of the numerous busts in this division have been identified. 372. Grecian bas-relief, with the fragment of a horseman, from the Giustiniani collection, a work of such perfection that it might be attributed to Phidias' Panathenaic procession of the Parthenon, were there not some difference in size and execution. 392. Hadrian. *Compartment XVI.*—399. Tiberius, a fine colossal bust, found in the excavations at Veii. 400. A sitting statue of Tiberius, in the toga, with a crown of

oak: this interesting statue was also found at Veii in 1811; on the wall above is the restored dedicatory inscription which was found close to where the statue was discovered, giving its date Trib. Potest. XXIX. 401. Augustus, a colossal head, from the same locality. *Compartment XVII.*—408. A bas-relief of a four-wheeled cart, very like a modern brake, with a male and female figure behind the driver. 416. BUST OF THE YOUNG AUGUSTUS, one of the most beautiful busts known, found at Ostia, in the beginning of the present century, by Mr. Fagan, the British consul. It represents the emperor at the age of about 14, and the most eminent modern sculptors dwell with admiration on its exquisite beauty, which is enhanced by the perfection of the marble. 417 and 419. Busts of Lucius and Caius, sons of Augustus, discovered in 1859 in the excavations near the ch. of Sta. Balbina, in the ruins of the house of Q. Fabius Cilo. 418. Bust, supposed to be of Julia, the daughter of Augustus, discovered at Ostia in 1855. 421. Demosthenes. 422. Head of Cicero, agreeing perfectly with the features represented on Siphylan coins, and with the description given by Cicero himself of his thinness. 437. Septimius Severus. 441. Alcibiades. *Compartment XVIII.*—451. A nymph. 453. Meleager restored as an emperor, holding a globe and a Victory. 454. Æsculapius. *Compartment XIX.*—456. Fragment of an urn, with a representation of public games, and genii. 461. A stork. 463. A wild boar in nero antico. 464. A Mithratic sacrifice. 466. A phoenix on a burning pile. 473. Bust resembling Antonia, wife of Drusus. *Compartment XX.*—493. Statue of Didumenianus, son of the Emperor Macrinus. 494. The sitting statue of Tiberius, in white Pentelic marble, found at Piperno: it was purchased for 2500*l.*, and is one of the most remarkable statues of the kind. 495. *Cupid.* This figure was dug up near the Lateran, together with the statues of Titus and Julia in the Braccio Nuovo. It is

a copy of an original in bronze, and consequently cannot be attributed to Praxiteles, whose statues of Cupid were executed in marble. Several other copies of this statue are known: that now mentioned, one in the Capitol, another in the Villa Albani, one in London, and one in Paris. 497. Bas-relief belonging to a sarcophagus, of a corn-mill turned by horses. 497*A.* Portion of a sarcophagus, representing children playing at the modern common game of *castelletto*. 498. A female statue found in Hadrian's villa, restored as Clotho. *Compartment XXI.*—505. Antoninus Pius with the civic crown. 509. Ariadne. 510*A.* Cato. 511. Juno, found near St. John Lateran. 511*A.* Marius. 512. Head of Venus, in the hard marble called *Greco-duro*, found in 1804 in front of the Baths of Diocletian, remarkable for the delicacy of its finish and its good preservation. 533. A female figure as Proserpine, with a funeral chaplet and a lamb. 534. Juno, found at Ostia. 535*A.* Claudius. *Compartment XXII.*—544. Silenus, with a tiger, a very beautiful piece of sculpture, found at Lariccia. 545. Two torsos with finely-sculptured cuirasses—on one a relief of a Mithratic sacrifice, on the other of the Wolf with Romulus and Remus. 546. Sabina, wife of Hadrian, as Venus, well known by the description of Visconti. 547. Isis, a colossal bust. On the cippus below, a poet surrounded by various muses, and an inscription in Greek verses in his praise. *Compartment XXIII.*—550. Fragment with a shield of Medusa, and a chace of different animals, supposed to allude to the games of the Amphitheatrum Castrense, a work much admired for its thoroughly Grecian taste. 554. Antoninus Pius. 555. Pompey. 556. The young Lucius Verus. 560. Trajan. 561. A fine expressive head, called, without any authority, Domitius Enobarbus, the father of Nero. 567. Allegorical figure resembling the monkish representations of Satan in the middle ages, perhaps of Æon; found at Ostia. 568. Bas-relief of a Mithratic sacrifice, from Ostia. *Compartment*

XXIV.—587. Faustina the elder, probably, as Ceres. 588. Bacchus with a satyr, and panther, a colossal group discovered in the last centy. near Frascati. Recently transferred here from the Rotonda. 589. Mercury, a very graceful statue, found near the Monte di Pietà. 591. Statue of Claudius. *Compartment XXV.*—598. Carneades. 600. Augustus. 606A. Head of Neptune, in Pentelic marble, found at Ostia, and presented to Pius VII. by the English consul, Fagan. 621. Typhon. *Compartment XXVI.*—636. Group of Hercules and Telephus. It stands on a square altar with bas-reliefs of different divinities, two on each side: 1. Apollo and Diana; 2. Mars and Mercury; 3. Fortune and Hope; 4. Hercules and Sylvanus. 637. Good torso of a draped figure. 638. A good draped figure of an hermaphrodite. *Compartment XXVII.*—641. An interesting bas-relief of Juno Pronuba persuading Thetis to marry Peleus. 642-3. Fragments of bas-reliefs relating to Bacchus, found in Hadrian's villa. 644. Relief representing the dances at the Dionysiac mysteries, found in the Villa Palombara on the Esquiline, one of the most exquisite remains of pure Grecian workmanship. 651. The boy with the swan, found at Ostia. 653A. Antonia, daughter of Marc Antony and Octavia. 668. Head of Jupiter Serapis. *Compartment XXVIII.*—682. Colossal statue of Antoninus Pius. 684. Æsculapius, a fine statue, found at Ostia. 685. A sarcophagus, with a bas-relief representing the different operations for pressing the oil from the olives, with the names of 5 liberti, supposed to have belonged to Nonius Asprenas, a rich oil-merchant of Ostia, near which he had a villa, where this bas-relief was discovered. 686. The Vestal Tutia, who proved her chastity by carrying water in a sieve from the Tiber to the Temple of Vesta. *Compartment XXIX.*—693. The young Hercules, crowned with a wreath, a head brought from the Aldobrandini Gardens, but probably discovered in the Vigna Bonelli, outside the Porta Portese. 698. An interesting

bust, supposed to be of Cicero, found in the ruins of the Pagus Lemonius, on the Appian Way. 700. A colossal bust of Antoninus Pius, found at Ostia. 701. Ulysses, dressed as a sailor, handing the cup to Polyphemus, whose figure, which completed the group, is lost. 709. A bas-relief beautifully worked, with Bacchus riding on a tiger, and Silenus on an ass. 713. Melpomene. *Compartment XXX.*—732. A colossal recumbent statue of Hercules, found in Hadrian's villa. Opening on the left from the Museo Chiaramonti, we enter

F. The *Braccio Nuovo*. This part of the Museo Chiaramonti was erected by Pius VII. in 1817, from the designs of the architect Stern. It is a noble hall, 260 ft. in length, and well lighted from the roof, which is supported by columns of cippolino, giallo antico, and grey granite, with Corinthian capitals; in the centre are 2 tribunes, that on the rt. looking into the garden of the Pigna, decorated with 2 fine columns of white Oriental alabaster and 2 of giallo antico. There are upwards of 40 statues and nearly 80 busts in the collection: the statues are mostly placed in niches; the busts stand on half-columns of red Oriental granite. The frieze is composed of bas-reliefs, arranged and chiefly composed by Laboureur, the late president of the Academy of St. Luke. The floor consists of ancient mosaics, the 2 largest compartments representing tritons, marine animals, boats, &c. Many of the busts were originally in the Ruspoli collection. The following are the most remarkable objects:—5. A Canephora, or Caryatid, of fine Greek workmanship, the head and forearms restored by Thorwaldsen. it was brought from Athens to Venice by Doge Morosini in the 17th centy. according to the common tradition; but it is very likely one of the Caryatides, with which, according to Pliny, Diogenes of Athens decorated the Pantheon of Agrippa. 8. Statue of Commodus, as a hunter. 9. Colossal head of a Dacian, from the Forum of Trajan. 11. Silenus nursing the infant Bacchus,

formerly in the Ruspoli collection. Several repetitions of this celebrated group are known. It is described by Pliny, who asserts that the name of the artist who executed the original group had perished, even in his time. The black and white mosaic in the pavement represents Ulysses in his boat listening to the song of the Sirens; it was found at Tor Marancio. In the 4th niche on rt., 14, is the celebrated **STATUE OF AUGUSTUS**, the most important addition to the Museum of the Vatican of late years. This fine statue was discovered in the early part of 1863, amongst the ruins of the Villa of the Empress Livia, above Prima Porta, the Roman Station of *ad Saxa Rubra*, near the 8th mile from the city on the Via Flaminia; scarcely any portion was wanting, and the few restorations were carefully executed by Professor Tenerani, the principal additions being the sceptre and the arrow in the hand of Cupid. The statue, of fine Greek marble, represents Augustus about the age of 45: it is of heroic size, about 9 ft. in height; the head, which is detached from the trunk, is as admirable as a work of art as it is for its expression; it is evidently one of the finest likenesses of the great Roman Emperor in the prime of life, who is represented holding in his l. hand the sceptre, and the rt. outstretched as addressing an auditory or his army; on the pedestal is a Cupid astride upon a dolphin, in supposed allusion to the divine descent, from Venus, of the Julian family. The cuirass is elaborately sculptured, representing above, the Sun on his chariot preceded by Iris and Aurora, and below, Tellus, the emblems of the Heavens and the Earth: the two children near the latter have been supposed to refer to Caius and Lucius, the grandsons of Augustus, born about this period. The central group of a Barbarian King presenting a Roman standard to a military chief is evidently intended to represent the restoration of the ensigns, captured by the Parthians (A.U.C. 700) from the legions under Crassus, to Tiberius, the

lieutenant of Augustus, by Phræates (A.U.C. 745). On each side are seated figures, emblematical of Barbarian provinces, probably of Gallia and Dacia; and lower down Apollo seated on a griffon and Diana on a stag, the tutelary divinities of the Emperor. From the rough execution and unfinished state of the back, the statue must have stood in a niche. There are many traces of red paint on the drapery, but none on the naked portions or head of the figure. As to the period of its execution, it has been with great probability referred to the institution of the *Ludi Sæculares* by Augustus (A.U.C. 746), shortly after the principal event represented on the cuirass had taken place, and most probably by one of the many Greek sculptors who had followed Augustus to Rome. 17. Fine portrait statue of a young man as Æsculapius: supposed to be that of Musa, the physician of Augustus. 18. Colossal bust of Claudius, found at Piperno. 20. Statue in a toga, head restored as Nerva. 21. Pudicitia; a fine draped figure, the head modern, transferred to the Vatican by Clement XIV. from the Villa Mattei. 26. Statue of Titus; found in the garden adjoining the ch. of S. Giovanni in Tonte, near the Lateran, in 1828, with those of his daughter Julia (Nos. 56 and 111); it appears to have been painted. 27, 40, 93. Colossal masks of Medusa, found in the ruins of the Temple of Venus and Rome. Only three of them are ancient, the fourth is in plaster. 28. Statue of Silenus, 29, 30. Standing fauns. 31. A priestess of Isis. 32, 33. Seated Fauns, found at Quintiliolo, the site of the villa of Quintilius Varus near Tivoli. 38. Statue of Ganymede, found in the ruins of some baths at Ostia: on the bark of the tree against which he rests is engraved the name of Phaidimos. 39. A large vase in green Egyptian basalt, exquisitely worked with reliefs of masks and bacchanalian emblems, found in fragments near the ch. of S. Andrea, on the Monte Cavallo. The clumsy foot is modern. The mosaic round the granite pedestal on which

it stands, representing bacchanalian figures, birds, &c., was found at Tor Marancio, on the Via Ardeatina. 41. A small statue of a Faun playing on the flute, found in the ruins of the villa of Lucullus, on the Circeian promontory. 44. Statue of the wounded Amazon: both arms and part of the legs restored. It is considered to be a copy of the celebrated Amazon of Kresilas, a contemporary of Phidias. 47. A Canephora. 48. Bust of Trajan. 50. A draped statue, discovered a few miles beyond Porta Cavallegieri, representing Diana overpowered by emotion at the sleeping Endymion on Mount Lathmos. 53. Statue of Euripides holding a mask, originally in the Palazzo Giustiniani. 56. Julia, daughter of Titus, remarkable for her towering head-dress; originally in the Camuccini collection. 59. Statue of Abundance, with the cornucopia. 60. Bust called Sylla, but very doubtful. 62. STATUE OF DEMOSTHENES, one of the most celebrated in the collection. The scroll which he holds, the hands, and the forearm, are modern restorations. The statue, formerly in the Camuccini collection, was discovered at Villa Mondragone, near Frascati, the site of the Tusculanum of Cicero. 63. Bust of Elius Cæsar. 67. ATHLETE, a semi-heroic statue, found in the Vicolo delle Palme in the Trastevere in 1849, near the spot where the Bronze Horse, in the Capitoline Museum, was discovered. So admirably has this statue been preserved, that, although one arm and both legs were broken, none of the pieces were missing, and the only restoration necessary was a small fragment of the nose and some of the fingers of the right hand, which have been carefully restored by Professor Tenerani. It is of Greek marble, and represents a wrestler, or athlete, in the act of cleaning his arm with a "*strigil*." Canina, who directed the excavation in which it was found, and the Roman artists generally, regard it as a work of the highest art, and declare it to be the production of Lysippus (B.C. 325), his celebrated *Ἀποδυσμαστος*, which is said by Pliny to have

so pleased Tiberius, that the emperor caused it to be transported from the Baths of Agrippa to his own palace, but from the clamour of the people was obliged to restore it to the original situation. It is now generally recognised to be a marble copy of the original in bronze, described by Pliny. Whatever may have been its origin, it is one of the few examples which have yet been found in statuary of an athlete smoothing or cleaning his skin with the *strigil*, though paintings of such are to be seen at Naples, and on Etruscan vases. The present statue is holding the strigil with his l. hand, and is cleaning with it his rt. arm, which he holds extended for the purpose. His countenance is ideal; his head is small, his neck rather thick, and his shoulders show vigour and force, while his legs hardly surpass the natural size. This apparent incongruity is explained by the Roman artists as indicating that the sculptor wished to represent not only a wrestler but a runner; his strength being shown by the size of his shoulders, his small head, and his short neck, as in the statues of Hercules; while his lightness and quickness in running are shown by his legs, which are strong and nervous. The dice, in the rt. hand, is a modern and unauthorised addition. 68. Bust of the young Marcus Aurelius. 69. The emperor Gordian the Elder (?). 70. Caracalla, young. 71. Statue of the fighting Amazon; the arms are modern. 72. Bust of Ptolemy, son of Juba king of Mauritania. 77. Statue of Antonia, wife of the elder Drusus, and mother of Germanicus, Claudius, and Livia; an interesting statue, remarkable for the drapery. It was found among the ruins of Tusculum. 80. Statue restored by adding a head of Plotina, wife of Trajan (?). 81. Bust of Hadrian. 83. Statue of a finely-draped female recently discovered at Ostia, restored as Ceres. 86. Statue of Fortune, wearing a diadem, and a veil hanging over the back of the head to indicate her mysterious origin; she holds the rudder and the cornu-

copia: a valuable and beautiful statue, finely preserved; found at Ostia. 87. Bust bearing the name of Sallust, very doubtful, on a torso of oriental alabaster. 88. Bust of Lucius Antonius, brother of Marc Antony. 91. Bust of Marciana, sister of Trajan. 92. The Venus Anadyomene. The mosaic pavement in the centre of the hemicycle is an interesting specimen, well known by the illustrations of the Visconti. It represents Diana of Ephesus, with arabesques and figures of birds and plants around. It was found at Poggio Mirteto, among the Sabine hills. 94. Supposed statue of Proserpine, of Grecian simplicity and gracefulness, from the Quirinal Gardens. 95. Apollo with the lyre, in Greek marble. 96 and 106. Busts of the Triumviri, Marc Antony, and M. Æmilius Lepidus, discovered in a grotto at Tor Sapienza, outside Porta Maggiore, together with a bust of Augustus, now in the Palazzo Casali. 97, 99, 101, 103, 105. Athletes, placed in the niches of the hemicycle; the third was found with the Faun (No. 41) near the Lacus Circeii, where the villa of Lucullus is generally supposed to have been situated; the other 4 are from the villa of Quintilius at Tivoli. Above, in the middle of the hemicycle, is a bust of Pius VII., the most excellent of pontiffs and the generous founder of this gallery, by Canova. 100. Bust of the young M. Aurelius. 102. Bust of Augustus. 102A. Commodus. 106. Bust of Lepidus, found with No. 96. 107. A small statue of Minerva Polias. 108. A small statue of Diana. The coloured Mosaic of Diana of Ephesus on the floor, with animals and plants, was found in a villa at Poggio Mirteto. 109. The colossal group of the Nile, found near the church of the Minerva, on the site of a Temple of Isis, in the pontificate of Leo X. The Nile is one of the grandest figures in the Vatican: the 16 children who play around him are supposed allegorical allusions to the 16 cubits at which the rise of the river begins to irrigate the land: nearly all

these children are modern. On the base are symbolical representations of the river, the Nile boats, the ibis, the stork, the hippopotamus, the ichneumon, ox, lotus in flower, and crocodile. 111. Statue of Julia, the daughter of Titus, found with the statue of Titus (No. 26) near the Lateran. 112. Bust of Juno Regina. 114. MINERVA MEDICA, one of the fine draped statues in Rome, found on the Esquiline in the ruins called the temple of this Divinity, or more probably near St. Maria Sopra Minerva, on the site of the celebrated Temple of Minerva Campensis. It is of Parian marble, and was formerly in the Giustiniani collection. The right forearm and left fingers are modern. 117. Good statue of Claudius in a toga. 118. Colossal head of a Dacian prisoner, belonging probably to a full-length figure, from the Forum of Trajan. 120. An antique copy of the FAUN OF PRAXITELES. 121. Bust of Commodus, one of the finest known; found at Ostia. 123. Heroic statue of Lucius Verus, restored. 124. Good bust of the elder Emperor Philip. 129. Statue of Domitian. 132. Good STATUE OF MERCURY. It was formerly in the gardens on the Quirinal, and was recognised by Canova, who had it removed to the Vatican. The head, which does not belong to the statue, was found in the Coliseum in 1803, and replaces that of Hadrian, formerly upon it. 134. Head of Vespasian, recently adapted to a bust with a tunic of verde antico. 135. Draped Hermes, with a modern head, and an inscription in Greek hexameters on the base, which states that it bore the bust of the sculptor Zeno, of Aphrodisia, in the island of Cyprus, who lived in the time of Antoninus Pius.

Re-entering the long gallery of the Museo Chiaramonti, and continuing to its further end, we ascend a few steps to reach the

G. Museo Pio-Clementino, so called from Clement XIV. and Pius VI., from whom it received its most important accessions. It contains the collections formed by Julius II., Leo X., Clement

VII., and Paul III., and is, without exception, the most magnificent museum of ancient sculpture in the world. Pius VI. contributed more munificently to its completion than any of his predecessors; there is hardly a corner of it in which some object does not bear the inscription, *Munificentia Pii Sexti*. The frequent recurrence of this record has been ridiculed by Pasquin; but the best apology for the pope is the simple fact that he enriched the museum with more than 2000 specimens, and built from their foundations the Hall of the Animals, the Gallery of the Muses, the Rotonda, the Halls of the Greek Cross and of the Biga, the Grand Staircase, and other portions of the building, which have justly been classed among the most splendid works of papal times. *Entrance*.—I. VESTIBULE OF THE TORSO (2),* adorned with arabesques by Daniele da Volterra, in the reign of Julius III. They represent histories of the Old and New Testament, and landscapes. 3. The TORSO BELVEDERE, sculptured by Apollonius, son of Nestor of Athens, as we learn by a Greek inscription on the base, found in the Campo dei Fiori, near the site of the Theatre of Pompey, to whose times it is generally referred. This noble fragment has commanded the admiration of the first sculptors of modern times. Michel Angelo declared that he was its pupil, and was indebted to it for his power in representing the human form; and Winckelmann considered that it approached nearer to the sublime than the Apollo Belvedere. It is generally supposed to represent Hercules in a state of repose. Winckelmann thought that it had the left arm over the head, but Visconti contends that it formed part of a group, and that the arm surrounded some other figure. Flaxman adopted this opinion, and introduced it into one of his finest compositions. In the niche oppo-

site the window, 2, is the SARCOPHAGUS OF L. SCIPIO BARBATUS.—Few objects in this museum have been made so well known by models and engravings as this celebrated relic of republican Rome. It is of the coarse *peperino*, or grey volcanic tufa, of the Alban hills, in the early Doric style, ornamented with a frieze of rosettes and triglyphs. The inscription bears the name of Lucius Cornelius Scipio Barbatus, great-grandfather of Scipio Africanus, and the conqueror of the Samnites, who was consul B.C. 298 (A.U.C. 455). It is one of the most ancient Latin inscriptions which have been handed down to us, and is often so incorrectly given on the models, that the following copy may prove acceptable:—CORNELIVS . LVCIVS . SCIPIO . BARBATVS . GNAIVD . PATRE—PROGNATVS . FORTIS . VIR . SAPIENSQVE . QVOIVS . FORMA . VIRTUTEI . PARISVMA—FVIT . CONSOL . CENSOR . AIDILIS . QVEI . FVIT . APVD . VOS . TAVRASIA . CIBAVNA—SAMNIO . CEPIT . SVBIGIT . OMNE . LOVCANA . OPSIDESQV . ABDOVCIT.—When the sarcophagus was first opened in 1781, upwards of 2000 years after the death of Scipio Barbatus, the skeleton was found entire, with a ring upon one of the fingers. The bones were carefully collected by the Venetian Senator Angelo Quirini, who removed them to Padua. The ring found its way to England, where it is still preserved in the collection of the Earl of Beverley. The history of this interesting relic is given by the antiquary Dutens, in his '*Recherches sur l'Usage des Voutes*.' He had left England in 1768 on his travels with Lord Algernon Percy, and was in Rome at the time of the discovery. He says, "Le squelette était très entier. Il avait au doigt une bague, que le Pape Pie VI. me fit l'honneur de me donner, et que j'ai placée dans le beau recueil des antiques de Lord Beverley." The sepulchre of the Scipio family, on the Appian, is noticed at length under the head of Tombs. The bust of *peperino* crowned with laurel, upon the sarcophagus, has been supposed to be that of *Emilius*. On the wall are the

* This hall was formerly the private chapel of the Pope. The numbers in a parenthesis correspond to those of the different halls on the ground-plan. The apartments without numbers have their names inserted upon the plan.

original inscriptions of other members of the Scipio family found in the recesses of the tomb : amongst which those of Aulla Cornelia, the daughter of Sc. Hispallus ; of Lucius Corn. Scipio, the son of Sc. Barbatus and conqueror of Corsica (B. C. 259) ; of L. Cornelius Scipio Asiaticus, who conquered Antiochus (B. C. 190) ; of Gneius Corn. Scipio Hispallus, &c., are very remarkable for the primitive orthography of the Latin. In the recess of the window is an indifferent recumbent statue called Cleopatra. II. *Round Vestibule* (3).—4, 5. Fragments of 2 statues : remarkable for the fine arrangement of the drapery. 6. Bas-relief of Cupid and Psyche before Pluto and Proserpine. In the centre of this hall is a handsome basin in *Pavonazzetto* marble, supported by sea-horses. On the balcony an antique Anemoscopium or 12-sided dial, each side containing the name of corresponding winds in Greek and Latin. This unique monument was found in 1779, in the garden of the Maronite monks, opposite S. Pietro in Vincoli. The view over Rome from this balcony is so beautiful that it gave the name of Belvedere to this portion of the palace. There is no point from which the panorama of the Alban hills and Sabine Apennines, with the evening sun shining on them, is seen to greater advantage. III. *Hall of Meleager* (4).—10. Statue of Meleager with the boar's head and the dog, found outside the Porta Portese in a nearly perfect state, the left hand, which is supposed to have held a spear, only wanting. This work of art, when I stood in the Palazzo Pighini, was the object of the admiration of Raphael, and of M. Angelo, who is said to have refused to try the restoration of the left hand. The want of finish in the naked portions of the body, the negligent treatment of the dog, in contrast with the perfection of the head, seem to indicate that the work had been left unfinished by the sculptor. On the walls are some sepulchral bas-reliefs representing—20, Æneas and Dido ; 22, a Roman galley, or Biremes ; 21, a colossal head of Trajan ; and an

interesting historical inscription relative to the foundation of a temple to Hercules, by the Consul Mummius, the conqueror of Corinth, in accordance with a vow made by him during his celebrated campaign in Achaia (B. C. 146), discovered in the Villa Campana on the Lateran.

H. *Cortile di Belvedere*, built from the designs of Bramante. This court is an octagon, of unequal sides, surrounded by 4 open porticos, with 4 cabinets in the angles, which contain some of the most celebrated examples of ancient sculpture. The porticos contain numerous statues, bas-reliefs, and sarcophagi, which we shall notice as we pass on, alternately with the cabinets. Beginning on the rt. hand as we enter, the following are the most interesting objects :—

First Portico (8').—A large oval sarcophagus, with bas-reliefs of fauns and bacchantes, found in 1777 in laying the foundations for the sacristy of St. Peter's : it contained 2 skeletons. 31. Sarcophagus with a Latin and Greek inscription to Sextus Varius Marcellus, father of the emperor Elagabalus : the designation of the different dignities with which he was invested is curious ; it was discovered near Velletri. 29, 100. 2 fine baths with lions' heads, one in black granite, the other in green basalt, found in the Baths of Caracalla. 26. 2 fine columns of white marble, covered with foliage in relief.

First Cabinet (8).—The Perseus, 32, and the 2 boxers, Creugas and Damoxenus, 33 and 34, by *Canova*. These celebrated figures were brought here when the ancient statues were carried off to Paris ; the Perseus was placed on the pedestal of the Apollo, and obtained the name of the Consolatrice. On the restoration of the Apollo and the Laocoon, the Perseus and the boxers were ordered to remain here, in opposition to the wishes of Canova, who felt that they would challenge comparison when standing by the side of those masterpieces of ancient art. 34. Mercury Argoreus. 35. Minerva Argolica.

Second Portico (7').—37. A sarcophagus with a fine bas-relief of Bacchus and Ariadne, found at Orte. 39. A large sepulchral bas-relief, representing prisoners before a Roman consul or chief, probably of the age of Hadrian. 43. Statue of Venus and Cupid: the principal figure is supposed, from the inscription beneath, to represent Sallustia Barbia Orbiana, wife of Alexander Severus, raised to her by two of her libertæ, Sallustia and Helpidus. 44. A square altar with low reliefs of the Judgment of Paris, scenes from the Siege of Troy, the birth of Romulus and Remus, &c., bearing a dedicatory inscription of Ti. Claudius Faventius. 45. An oblong altar of the Lares Augusti, much defaced; still 3 figures can be made out, on one of the sides, of Augustus, of Livia, and Octavia; on another, those of his ancestors; on the third, the apotheosis of Augustus, on the fourth Latinus, the founder of the Julian family. This relic, probably of the time of the emperor himself, was found on the Palatine. 49. Large sarcophagus, with bas-reliefs representing a battle of the Amazons, with the contest of Achilles and Penthesilea: the two figures on the cover belong to another tomb of a much later period. 50. A fine column of the rare brecciaform Egyptian porphyry.

Second Cabinet (7).—53. The BELVEDERE ANTINOUS, considered by Visconti to be Mercury, found near S. Martino ai Monti, in the ruins of an edifice erected by Adrian, and thence called Adrianello, in the pontificate of Paul III. The loss of the right arm and left hand seriously interferes with the symmetry of the figure, and the foot on which it rests is so badly restored that it produces an appearance of deformity. The proportions of this beautiful statue have received unqualified praise: its high finish is combined with elegance of form and with all the gracefulness of youth. Domenichino made it his constant study, and declared that he was indebted to it for his knowledge of the

beautiful. Poussin declared this to be the statue which, of all others, represents the proportions of the human body in the purest form. Its anatomy is pronounced by John Bell, a most competent judge in this respect, to be faultless in every point: he dwells with enthusiasm on its just proportions, the balance and living posture of the figure, the exquisite formation of the legs and ankles, and its entire freedom from insipid flatness of feature and from strained anatomy. 54. Bas-relief, from the front of a sarcophagus, representing combat of the Amazons; and another, 55, a procession of Isis proceeding to a sacrifice. 56 and 57. Statues of Hercules and Vertumnus.

Third Portico (6').—61. A sarcophagus, with bas-reliefs of the Nereids bearing the arms of Achilles; another, 58, with reliefs of the Seasons; 69, a third with a battle of the Amazons; 73, a fourth with bacchanalian figures. On the latter a female as a reclining nymph, probably the portrait of the person to whom the sarcophagus belonged. Two fine baths of Egyptian granite. At the entrance of the Hall of Animals are two mastiff dogs (64, 65).

Third Cabinet (6).—74. The LAOCOON, found in the Vigna de' Fredis, on the Esquiline, between the Sette Sale and S. Maria Maggiore, in 1506, during the pontificate of Julius II., who rewarded the discoverer, Felice de' Fredis, by bestowing on him half the receipts derived from the gabella of the Porta San Giovanni. Some idea may be formed of the value attached to its discovery by the fact that the tolls thus appropriated were entirely the property of the basilica of St. John Lateran, and that Leo X. compromised the matter by granting to the family of de' Fredis the lucrative office of Apostolic Secretary, on condition that the revenue granted by his enthusiastic predecessor should be restored to the Church. Michel Angelo, who was in Rome at the time of its discovery, called it the wonder of art; and a curious letter, written by Cesare Trivulzio to his brother Pomponio, July 1,

1506, describing the excitement produced by the event, is preserved in the *Lettere Pittoriche*. After a good deal of controversy there is no longer any doubt that the Laocoon is the group described by Pliny in the following interesting passage:—"The fame of many sculptors is less diffused, because the number employed upon great works prevented their celebrity; for there is no one artist to receive the honour of the work, and where there are more than one they cannot all obtain an equal fame. Of this the Laocoon is an example, which stands in the palace of the emperor Titus, a work which may be considered superior to all others both in painting and statuary. The whole group, the father, the boys, and the awful folds of the serpents, were formed out of a single block, in accordance with a vote of the senate, by Agesander, Polydorus, and Athenodorus, natives of Rhodes, and sculptors of the highest class."—(Lib. xxxvi. c. 4.) The great difficulty in this passage is the statement that the group was cut out of a single block; Michel Angelo is said to have denied the fact on its first discovery, and subsequent investigation has fully confirmed the accuracy of his opinion. Three separate pieces can be clearly made out: out of the first is formed the son on the l., out of the second the upper part of Laocoon himself as far as down to the knees, and the rest of the group out of the third. Winckelmann no doubt suggested the true mode of reconciling these facts with the statement of Pliny, by advert- ing to the probability that the joinings were imperceptible in his time; indeed it is said to have required the practised eye of a sculptor to discover them in the time of Michel Angelo. The rt. arm of the father, and those of the 2 sons, are restorations. In the opinion of Canova the rt. arm of Laocoon is not in its proper position, as a projection on the head of the figure shows that the hand, or some other part of the group, rested on the head. At present the angles formed by it are disagreeable to the eye, and

detract from the effect of its intense action. Another knob on the serpent shows that the son on the l. had his hand in a similar position. Vasari tells us that Baccio Bandinelli made an arm for the Laocoon in wax in 1525, which he followed in his copy, now in the gallery of the Uffizi at Florence. This restoration, which was not adopted, seems to have suggested the present form, for the group is represented as we now see it in Marliani's engraving, published in 1544. Fra Giovan Angelo da Montorsoli began a restoration of the arm in marble by order of Clement VII. He made it bend back, so as to come over the head of the figure; but it does not appear to have been completed, as Winckelmann mentions an arm of this kind, which is that now lying near the statue in an unfinished state. The common story, that Michel Angelo began the restoration of the figure, and gave up the task in despair, "because he found he could do nothing worthy of so admirable a piece," cannot, we believe, be traced further than 'Spence's Anecdotes,' and probably had its origin in the attempt of Montorsoli above mentioned. The present arm is of terra-cotta, and is said by Winckelmann to be the work of Bernini. The arms of the children were added by Agostino Cornacchini of Pistoia, who merely followed Bandinelli's design for the first restoration. The group of the Laocoon is in very fine-grained Greek marble. Scholars have often desired to connect this group with the fine description of the fate of Laocoon in the 2nd *Æneid*; but the passage will not bear the application, and affords not the least evidence that it was suggested by the sculpture. There can be no doubt, however, of its having inspired the passage in 'Childe Harold,' which has invested the statue with additional interest for the English traveller:—

"Or, turning to the Vatican, go see
Laocoon's torture dignifying pain—
A father's love and mortal's agony
With an immortal's patience blending:—vain
The struggle; vain, against the coiling strain
And gripe, and deepening of the dragon's grasp,

The old man's clench; the long envenom'd chain

Rivets the living links,—the enormous asp
Enforces pang on pang, and stifles gasp on gasp."

The bas-reliefs in this cabinet represent—75, the triumph of Bacchus over the Indians; 76, a bacchanalian procession. The statues in the niches are Polhymnia, and a nymph with a shell, found near the basilica of Constantine.

Fourth Portico (5').—79. Alto-relievo, representing Hercules and Telephus, Bacchus and a Satyr; 80, a sarcophagus, with Cupids carrying arms; another, with tritons and nereids below; another with a bas-relief of 2 winged genii opening the tomb for its owner Clodius Apollinaris, a boy of five years of age. This graceful monument is from the Mattei collection. 81, a bas-relief on the wall, representing an Emperor with a sacrificial procession, probably from some ancient triumphal arch; 84 and 87, altars found in the sepulchre of the Volusii on the Via Appia, in the well-known estate of Santa Ammendola—one in the shape of a house is richly sculptured—the first represents a sitting senatorial personage; 85, statue of Hygeia; 88, a bas-relief representing Rome accompanying a victorious emperor; 2 large baths of red and grey granite, and 2 fine masses of *alabastro a' peccorelle*, brought from the Villa Adriana, the largest and most beautiful known specimens of this very rare marble.

Fourth Cabinet (5).—92. The APOLLO BELVEDERE, found in the end of the 15th century at Porto d'Anzio, the ancient Antium. It was purchased by Julius II., when Cardinal della Rovere, and was one of the first specimens of ancient sculpture placed in the Belvedere Palace, so that we may regard it as the point from which the Vatican Museum commenced. It is supposed to have stood in the baths of one of the imperial villas at Antium, which was a favourite retreat of many of the early emperors, and the birthplace of Caligula and Nero. Some doubt has been expressed as to the

character in which Apollo is represented. Visconti considered it the statue described by Pausanias, and dedicated to the god in his medical capacity after the great plague of Athens. Winckelmann was of opinion that he has just slain the serpent Python. The l. hand and rt. forearm have been restored by Montorsoli. Both ankles and the rt. leg were broken when it was discovered; the original fragments were fortunately not lost, but they have been joined in so careless a manner as to impair the action of the figure in the eye of a sculptor or anatomist. It is now generally admitted that the statue is of Luni or Carrara marble; the opinion of Visconti that the marble is Greek, though neither from Pentelicus nor Paros, has found few supporters. Canova not only rejected this idea, but considered that the statue is a copy from a work in bronze; and that the peculiarities of style in which a bronze statue differs from one in marble are distinctly traceable, more particularly in the drapery. The first sculptors of our time coincide in the opinion of Canova; some have even fixed the age of the statue, and referred it to the time of Nero. The Italian writers describe it as the work of Agasias of Ephesus, the sculptor whose name occurs on the Fighting Gladiator in the Louvre, which was also found at Antium; but there is no evidence to support the conjecture. Lord Byron has thrown the influence of his genius over this statue in one of his finest descriptions:—

"Or view the Lord of the unerring bow,
The God of life, and poesy, and light—
The Sun in human limbs array'd, and brow
All radiant from his triumph in the fight;
The shaft hath just been shot—the arrow
bright
With an immortal's vengeance; in his eye
And nostril beautiful disdain, and might,
And majesty flash their full lightnings by,
Developing in that one glance the Deity.

But in his delicate form—a dream of Love,
Shaped by some solitary nymph, whose breast
Long'd for a deathless lover from above,
And madden'd in that vision—are express'd
All that ideal beauty ever bless'd

The mind with in its most unearthly mood,
When each conception was a heavenly guest—
A ray of immortality—and stood
Starlike, around, until they gather'd to a god!"

The bas-reliefs in this cabinet represent a hunt, and female figures with a bull about to be sacrificed. The statues in the niches are a Minerva and a Venus Victrix.

The Octagonal court of the Beldere was erected by Simonetti, in the pontificate of Clement XIV. The 8 large marble masks were brought from the Pantheon, having formed part of the Thermæ of Agrippa; on the walls above are bas-reliefs from Roman sarcophagi, and below, ancient statues, which stand on altars and cippi.

I. *Hall of the Animals*, divided by a vestibule into 2 parts, and paved with mosaics chiefly found at Palestrina. The sculptures of animals in this hall constitute the finest collection of the kind ever formed, and fully confirm the statement of Pliny respecting the excellence of the Greek sculptors in their representations of animals. It has been with truth called a menagerie in marble. The animals, of course, will be recognised at once, without the necessity of a particular description. The following are the most remarkable objects. The two dogs of Molossus, on each side of the entrance, among the best works of the collection, are one from the Pighini collection, the other from La Chiarruccia, near Civita Vecchia. *Left-hand branch*.—228. A group of a Triton and a Nereid. 213. Hercules leading away Cerberus. 205. A camel's head. 201. A crocodile; a sphinx, in flowered alabaster. 194. A sow and pigs, supposed to allude to the history of Alba Longa, from the garden of the Barberine nuns, on the Quirinal; the head of an ass crowned with ivy. 208. A group of Hercules slaying Geryon, and carrying off his oxen. 195. A lion tearing a horse. *Right branch*.—116. The beautiful greyhounds playing. This delightful group, along with the opposite one (n. 117), and a third greyhound (n. 169), was discovered at Monte Cagnolo, or Canino, near Civita Lavina, a

name evidently derived either from these or other similar works discovered in earlier ages. 124. The celebrated group of Mithras stabbing the bull, with the dog, the serpent, and the eagle, the mystical types of the Mithratic worship. The two good Mosaics let into the wall on either side of this group, representing a figure of Ceres and a groups of goats, were found in the Villa Adriana. 132. A stag in flowered alabaster; a lion in yellow breccia, with the teeth and tongue of differently-coloured marble. 156. A large lion in grey marble. 170. A lion with a ball under his paw. The rape of Europa. 134. Hercules and the Nemean lion. 137. Group of Diomedes and his horses slain by Hercules. 138. Young centaur, with Cupid on his back, found near the Lateran in 1870. 139. Equestrian statue of Commodus throwing a javelin, from the Mattei collection. 151. Ara, with a slaughtered victim, from the Villa Mattei. 153. A beautiful small group of goats with a sleeping shepherd, called Endymion. 154. Panther in Oriental alabaster, the spots formed by inlaid black and yellow marble. 157. Votive relief with a rural scene, brought from Otricoli. 158. Cupid in a biga, drawn by boars. 228. Triton carrying off a nymph, a beautifully conceived group, discovered in a pozzolana pit in the Vigna degli Effetti, outside Porta Latina. 232. Fragment of the Minotaur, formerly in the Cavaceppi collection. 247. A large basin of Breccia di Serravezza, supported by 3 double Hermes. 119. A pointer pointing, in the same material. 107-173. Groups of a stag and a roebuck, each seized by a bloodhound; restored by Franzoni.

J. *Gallery of Statues* collected by Clement XIV., and especially by Pius VI., in the halls belonging to the Casino of Innocent VIII.—On the rt. hand (248) a statue of Clodius Albinus, in armour; the head of an inferior style to the armour, which is beautifully sculptured, standing on a travertine pedestal, brought from the *Bustum* at the Piazza degli Otto Cantoni,

near the Mausoleum of Augustus, and bearing the inscription, C. CÆSAR. GERMANICI CÆSARIS F. HIC CREMATVS EST. The modern bas-relief above is by Michel Angelo, representing Cosimo II. of Tuscany expelling the vices and welcoming the virtues, sciences, and arts at Pisa. 250. The half-figure of the supposed Cupid of Praxiteles, called the GENIUS OF THE VATICAN, in Parian marble, found among the ruins of a Roman villa, called Centocelle, on the Via Labicana, outside of the Porta Maggiore; it was evidently winged, the holes for the insertion of the wings being visible on the shoulders. 253. Mutilated statue of a Triton, discovered in the farm of St. Angelo, in the neighbourhood of Tivoli. 255. A sitting statue of Paris holding the apple, from the Altemps collection: it is placed upon an altar dedicated to Hercules by the artisans of the imperial mint, in the reign of Trajan, whose names are engraved on one of the sides. 256. Hercules. 259. So-called Minerva Pacifera, originally in the garden of the Palazzo Fiano. The head belongs to another statue of different style and marble, and the masculine character of the body seems to justify the opinion of those who think it to be a statue of Apollo in the long choragic garment. The bronze helmet in the hand is ancient. 261. A muse, or Penelope—head restored. 262. Caligula; the bas-relief below represents a gold-beater, with his name and calling. *Aurifer Bactiarius*. 264. A copy of the Apollo Sauroctonos of Praxiteles, found in 1777, in the ruins of Augustus' palace on the Palatine, and purchased from Gavin Hamilton; there is a celebrated repetition of it in bronze in the Villa Albani. 265. The AMAZON, one of the good statues in this collection, but inferior to that of the Museum of the Capitol; from the inscription on the pedestal it appears to have once stood in a portico or schola of the Physicians, erected in the time of Augustus. Both arms badly restored. The statue was originally in the Villa Mattei. 270. A sitting female figure as

Urania, found in the villa of Cassius at Tivoli; the head does not belong to the statue. 271. A sitting figure of the comic poet Posidippus, found near the ch. of S. Lorenzo in Panis Perna, on the Viminal. It was transferred to the Villa Montalto, at Frascati, then to the Jenkins collection, and finally to the Vatican. *Left Side*.—390. A corresponding statue of Menander, found at the same place. These two statues, which formerly stood in the ch. of St. Lorenzo Panis Perna, were converted into saints, as is evident from marks of the points of the metal halos of glory on the heads, and the bronze sandals on the feet, to protect them from the kisses of the devotees. 393. Statue of the abandoned Dido. 394. Neptune. 396. A wounded Adonis, called also the Barberini Narcissus. 397. A reclining statue of Bacchus. 399. Group of Æsculapius and Hygeia, brought from the Forum of Præneste. 401. Procris falling dead at the foot of Cephalus. 405. Danaid discovered in the garden of the Padri Dottrinarii at Palestrina (Præneste). 406. The second repetition of the celebrated Faun of Praxiteles, discovered at Fallerone, in the March of Ancona. 414. The celebrated recumbent statue of the ARIADNE, formerly called Cleopatra, because the bracelet has some resemblance to a serpent. The drapery is managed with consummate skill, and altogether it is one of the interesting draped statues in the Museum, it was found near Lunghezza. It is celebrated by Castiglione, under the name of Cleopatra, in a beautiful Latin poem written in honour of its discovery, a copy of which, engraved on marble, is placed alongside. 412, 413. The Barberini candelabras, on each side of the Ariadne, were found by Bulgarini, in the so-called Academy of Hadrian's Villa, near Tivoli, and were purchased by Cardinal Francesco Barberini. The bas-reliefs on the bases represent Jupiter, Juno, Mercury; Mars, Venus, and Minerva. 416. A bas-relief in 3 compartments, the central one of

Ariadne abandoned, resembling the statue (414). 420. Statue of Lucius Verus, on a pedestal, inscribed TI. CAESAR DRVSI. CAESARIS. F HIC. SITVS. EST. There are other pedestals here, inscribed with the names of Titus Caesar, the son of Livilla, the daughter of Germanicus, of another child of Germanicus, and of a son of Vespasian (see p. 78), from the *bustum* near the Mausoleum of Augustus, in the Piazza degli Otto Cantoni. 462. Egg-shaped cinerary urn of Oriental alabaster found on the same site with the cippus of Livilla in 1777: it is supposed to have contained the ashes of some member of the Imperial family not deposited in the mausoleum, as was the case of those who met with violent deaths, like the two Agrippinas, Livilla (Julia), the youngest child of Germanicus, &c., whose inscription, instead of stating she was burned here, has upon it "hic sita est." In the centre of the Hall of the Statues is a large bath, in oriental alabaster, discovered near the ch. of the Santi Apostoli, at Rome. At the extremity of this apartment, leading to the Hall of the Masks, in the recess of the window overlooking the Giardino Belvedere, is the, 423, Puteal, known as the Pozzo Giustiniani, from having formed a part of the marbles in the palace of that family; on it are sculptured three bacchanalian groups, in each of which Bacchus and Silenus are represented as the principal personages; it is of a good period of art, and, as its name indicates, served as the mouth of a well or cistern.

K. Hall of the Busts, the continuation of that of the Statues. 273. Alexander Severus. 274. Julius Caesar. 276. Augustus. 280. Marcus Agrippa. 288. Marcus Aurelius, a colossal bust in Pentelic marble, found by Marefoschi in Hadrian's villa. 293. Head of Menelaus, and fragment of the body of Patroclus, a repetition of the group of Pasquino, discovered in 1772 by Gavin Hamilton in Hadrian's villa, at Pantanello. Colossal mask in *rosso antico*, on a pedestal of *nero antico* marble,

valuable for the rare material. 299. A colossal head of Jupiter Serapis, in basalt. 302. Julia Mammæa. 304. Caracalla, an admirable head, discovered behind the basilica of Constantine. 306. Augustus, at an advanced age, remarkable for the circlet round the head. The cameo worn on the forehead is supposed to be a portrait of Julius Caesar. 307. Septimius Severus. 308. Nero, as Apollo. 311. Otho. 325. Colossal statue of Jupiter seated, holding the thunderbolt; on the pedestal a bas-relief of Silenus and a Faun. 328. Colossal head of a captive king, belonging probably to the Arch of Constantine. 350. Livia Drusilla, 4th wife of Augustus, from the basilica of Otricoli. 353. Julia, daughter of Titus. 357. Antinous. 359. Sabina, wife of Hadrian. 361. Hadrian. 383. Bust in porphyry of the Emperor Philip the Younger. The historical busts have been arranged in chronological order. 382, 384. Two unique representations in marble of the Organs of Respiration, interesting as showing the knowledge of the ancients in human anatomy. 389. Three dancing nymphs round a column which supports a cuirass, sculptured in the beautiful sugar-candy-like alabaster of Orte. 393. An expressive group of half-figures of an aged man and his daughter, called without any authority Cato and Portia. Of the numerous other busts in these chambers, there are scarcely any which can be identified with any certainty. The alabaster basin in the centre of the hall was discovered in the Piazza dei SS. Apostoli.

Cabinet of the Masks (9), remarkable chiefly for the scenic masks in mosaic forming the floor, which, as well as the beautiful border that surrounds them, were found in the Villa Adriana; they have been much restored. To the rt. 427. Bacchante, discovered not far from Naples, and originally in the Colabrano collection, transferred to the Vatican in 1788. Goethe thought of purchasing it, but was dissuaded by Angelica Kauffmann. 428. The apotheosis of Hadrian. 429. Venus coming out of

the bath, discovered in the farm of Salone, on the rt. of the Via Prænestina. 431. Diana Lucifera. 432, 444. 2 good bas-reliefs of the Labours of Hercules. 433. A faun in rosso antico, from the same place, together with the Capitoline repetition. 435. Servant of Mithras, discovered at the 6th milestone of the Via Campana in a pozzolana pit. 436. Tazzo, in rosso antico, from Hadrian's villa. 438. Minerva, from the villa of Cassius at Tivoli. 439. A *Sella balnearia*, formed out of a single block of the same material. 442. Ganymede. 443. Apollo, from the excavations of Centocelle, beyond Porta Maggiore. Re-entering the Hall of the Animals, from its centre opens

L. *The Hall of the Muses* (10), adorned with 16 Corinthian columns in grey granite found in the Villa Adriana. Nearly all the statues and busts were found in the villa of Cassius at Tivoli. The mosaic pavement contains some interesting fragments. That of a panther was found in the March of Ancona, the head of Medusa near the arch of Gallienus, and the theatrical groups at Porcareccia, near the site of ancient Lorium. Some of the hermes of the philosophers and great men of antiquity have their names inscribed in Greek characters; they are highly interesting as portraits. The Muses are also characteristic figures. *First Ante-room*.—490. Diogenes. 491. Silenus. 492. Sophocles, from the garden of *le Mendicanti*, near the Temple of Peace. 495. Bacchus in female attire. 496. Sophocles at an advanced age. *Central Hall*.—498. Epicurus. 499. Melpomene. 500. Zeno. 502. Thalia. 503. Æschines. 504. Urania. 505. Demosthenes. 506. Clio. 507. Antisthenes. 508. Polymnia. 509. Metrodorus. 510. Alcibiades, found on the Cælian. 511. Terpsichore. 512. Epimenides. 514. Calliope. 515. Socrates. 516. Apollo Musagatus. 517. Themistocles. 518. Erato. 519. Zeno. 520. Euterpe. 521. Euripides. *Second Ante-room*.—523. Aspasia, with the name: this unique bust was found on

the site of Castrum Novum, near Civita Vecchia. 524. Sappho. 525. Pericles, very fine and full of expression. 529. Bias. 530. Lycurgus, from the excavations of Centocelle. 531. Periander. 489, 497, 526, and 527. Four headless hermes, bearing the names of Thales, Cleobulus, Solon, and Psittacus.

M. *Rotonda or Circular Hall*, built by Pius VI. from the designs of Michel-Angelo Simonetti. In the centre is a grand basin in porphyry, 41 ft. in circumference, found in the Baths of Diocletian. The floor beneath is formed by a fine mosaic pavement found at Otricoli in 1780, representing the head of Medusa in the centre, with the battle of the Centaurs and the Lapithæ; wreaths of flowers and fruit and groups of sirens and marine divinities in concentric bands around. The marine monsters in black mosaic, and fine group representing Neptune on his car drawn by hippocampi, were found near the Thermæ of Caracalla. On each side of the entrance are 2 colossal hermes, found in Hadrian's villa, representing Tragedy and Comedy. Round the hall are statues and colossal busts in the following order, beginning on the rt. hand:—539. Jupiter, found at Otricoli, very fine. 540. The Braschi Antinous, a colossal statue, found in 1733, at Santa Maria della Villa, near Palestrina, on the site of one of Hadrian's villas. The drapery is a modern adaptation, and, from being of an inferior quality of marble full of spots, produces a disagreeable effect. This statue belonged to Duke Braschi, from whom it was purchased for 12,000 scudi by Gregory XVI. 541. Faustina, wife of Antoninus Pius, from Hadrian's villa. 542. Statue of a draped female, restored as Ceres, from the theatre of Pompey. 543. Head of Hadrian, found in his mausoleum, a work of very fine sculpture, perfectly entire, interesting as a work of art, and as a grand intellectual head; it is supposed to have belonged to the colossal statue of the Emperor that stood in the vestibule of his tomb (see p. 83). 544. In the central niche

is the *bronze statue of Hercules*, one of the largest of the ancient bronze statues existing, which retains a considerable portion of its gilding, and was discovered in the autumn of 1864 in making excavations for the foundation of the Pal. Righetti, on the site of the Theatre of Pompey (p. 52). It was found enclosed in a chamber formed of marble slabs, having evidently been thus hidden for its preservation. Considerable difference of opinion has been expressed as to the period from which it dates, and its merit as a work of art; to us it appears, since it has been placed upright, of a time long posterior to that of Pompey, and to date probably from the Gladiatorial school of the age of the Antonines, being heavy and coarse in its proportions; the left foot, added in plaster by Tenerani, is not calculated to add to its artistic excellence; the top of the head, which was wanting, has also been restored. From coins of the Emperor Maximianus found with it, it was probably hidden during the reign of that emperor; it was removed to where it now stands, having been purchased by Pius IX. from Sig. Righetti for a sum exceeding 10,000*l.* sterling. 545. Colossal bust of Antinous, from Hadrian's villa, where it was discovered by Count Fede in 1790. 546. The colossal statue, called the Barberini Juno, of excellent sculpture, discovered by Card. Francesco Barberini, on the Viminal, near the ch. of S. Lorenzo Panisperna. On the pedestal is a curious bas-relief of the games in a circus. 547. The Ocean, by others called the Sea Divinity Glaucus, a colossal hermes, discovered between Pozzuoli and Baiae, on the Gulf of Naples. 548. Statue of Nerva, discovered near the city walls, between the Lateran and the Sessorian basilicas; the arms restored. 549. Colossal head of Serapis, discovered near the Frattocchie, the site of Bovillæ, on the Appian Way. 550. A fine colossal statue of Claudius, with the attributes of Jupiter, found at Civita Lavinia, in 1865. 551. Bust of Claudius, crowned with the civic crown of oak-leaves;

from Otricoli. 552. Juno Sospita, or Lanuvina, with the goatskin, shield, and sandals, discovered probably on the site of the Sanctuary of Juno Sospita on the Palatine, by the Paganica family, in whose possession it formerly was. 553. Plotina, wife of Trajan, from the Villa Mattei. 554. Julia Domna, wife of S. Severus. 555. Genius of Augustus, from the Palazzo Colobrano at Naples. A veiled figure, as Pontifex Maximus, with a cornucopia. 556. Head of Pertinax on a modern bust. Opening out of the Rotonda is the

N. *Hall of the Greek Cross*, built from the designs of Simonetti, a noble hall, with one of the finest modern doorways, ornamented by 2 colossal Egyptian statues in red granite, found in Hadrian's villa; they serve as Caryatides to support the massive entablature. The pavement is composed of ancient mosaics, with arabesques and a head of Minerva in the centre, found among the ruins of Cicero's villa at la Rufinella, below Tusculum, in 1741. The one representing a flower-basket was discovered in the Villa de Quintilii, at Roma Vecchia, near the Appian Way. The principal objects in this hall are the 2 immense sarcophagi of red Egyptian porphyry, the largest known, and probably the largest ever made out of that material. One of these (566) is the SARCOPHAGUS OF CONSTANTIA, the daughter of Constantine, found in the tomb erected to her by the emperor near the church of S. Agnese fuori le Mura. It is ornamented with bas-reliefs representing a vintage, a Christian as well as a bacchanalian emblem. Constantia died A.D. 354, and, although the style of sculpture indicates that decline of art which is evident in all the works executed in the time of Constantine, some antiquaries are disposed to consider it older than the 4th century. Paul II., shortly before his death, had begun to remove it from the tomb to serve as his own monument in the Lateran. Sixtus IV., his successor,

restored it to its original position, but it was ultimately brought to the Vatican by Pius VI. as a companion to the SARCOPHAGUS OF THE EMPRESS HELENA, 589. This interesting sarcophagus exhibits a better style of art than that of St. Constantia; it is covered with high-reliefs representing a battle, with the capture of prisoners and portraits of Constantine and his mother; the cover is ornamented with figures of Victory and festoons of flowers and fruit. It was found in the tomb of St. Helena, our countrywoman, now called the Torre Pignattara, beyond the Porta Maggiore, and was removed by Anastatius IV. to the Lateran, from where it was brought to this museum by Pius VI. The sarcophagi of Sta. Constantia and Sta. Helena were so much mutilated when removed to the Vatican as to require extensive restorations, especially the latter, owing to the high-reliefs with which it is covered; its restoration required the labour of 25 artists during as many years, in consequence of the great hardness of the material, and the excessive difficulty of working it, and cost upwards of 90,000 *scudi*—very nearly 20,000*l.* sterling. The most remarkable statues in this hall are—571. Euterpe with the flute. 572. Bust of Didius Julianus; and 585. Marciana, the sister of Trajan; 574. An extremely valuable *replica* of the Venus of Cnidos, the chef-d'œuvre of Praxiteles. Vasari mentions this statue in his life of Bramante. 597. A veiled Augustus as Pontifex Maximus. The 2 Sphinxes at the bottom of the stairs (581, 582) in grey granite were found near the Vatican. Behind the sarcophagus of St. Helena is a curious cippus (590), found in the ruins of a villa near Tivoli, bearing the name of Syphax, king of Numidia, who was brought to Rome by Scipio Africanus to grace his triumph. There is much doubt as to its authenticity; indeed by some it has been pronounced to be an absolute forgery. Livy refers to the statement of Polybius that Syphax was led in triumph, and contends that he died pre-

vious to that event at Tibur; at the same time admitting that Polybius is an authority by no means to be slighted. As it is clear from this that the circumstances attending the death of Syphax were doubtful in the time of Livy, it would be useless to attempt to reconcile them with this inscription. It is, however, worthy of remark that his death is placed by that historian at Tibur, where this monument was discovered in the 15th century. The principal facts it relates are the death of Syphax in captivity at Tibur in his 48th year, and the erection of this monument by P. C. Scipio. The following is a copy of this inscription:—SYPHAX NVMDIÆ REX—A SCIPIONE AFEC. JUR. BEL. CAUSA.—ROM. IN TRIVMPH. SUM. ORNU. CAPTIVS PERDUCTUS.—IN TIBURTINO TERRI RELIGATU—SUAMQUE SERVIT V IN ANI REVOL—SUPREMAM D CLAUSIT—ETATIS ANN. XLVII. M.V.I.D.XI. CAPTIVVS V. OBREUT—P. C. SCIPIO CONDITO SEPV. On the wall above this is a finely-engraved inscription recording the restoration by the Empress Helena of her Thermæ, near S. Croce in Gerusalemme, near the Sta. Maria Maggiore. At the bottom of the stairs is (600) a recumbent statue of a river god, supposed to represent the Tigris; the restorations of the head, right arm, and left hand are attributed to Michel Angelo: and on the landing-place, near the entrance to the Museo Gregoriano, bas-reliefs (604) of Cybele enthroned, and of (605) a Dacian prisoner; and 2 columns of the rare black Egyptian porphyry.

O. *The Hall of the Biga*, a circular room, so called from the ancient chariot on 2 wheels in white marble which stands in the centre of it. It has two horses yoked to it, and seldom fails to receive the admiration of travellers; but unfortunately, it derives nearly all its beauty from the art of the restorer. The seat of the car, and the body of one of the horses, are the only parts which are ancient, and even these were found in different places; the wheels,

the second horse, and all the remaining portions, are modern additions. This monument existed in the middle ages in the ch. of S. Mark, where it was used as an episcopal chair, and was presented by the Chapter to Pius VI. In the niches and round the room are statues of—608. The bearded Bacchus, or Sardanapalus, with the name in Greek characters engraved on the toga. It was discovered in 1761, in the villa of Lucius Verus, near Monte Porzio, in a niche ornamented with four Caryatides, which are now preserved in the vestibules on each side of the casino of the Villa Albani. 611. Alcibiades, with his foot resting on a helmet. 612. Colossal statue of a veiled personage in the act of sacrificing, brought from the Guistiniani Palace in Venice. 614. Apollo, with his lyre. 609, 613, 617. Sarcophagi, with reliefs of horse and chariot races in the circus, the riders and drivers being genii. 615. A Discobolus, in the act of hurling the *discus*; supposed to be a copy of the bronze original by Naukydes, found by our countryman Gavin Hamilton near the tomb of Gallienus on the Via Appia: the head unfortunately was wanting, and has been replaced by another, however, antique. 616. Statue of a warrior, commonly called Phocion, and Aristomenes, by Emile Braun, found in 1739 under the Palazzo Gentili, opposite S. Niccola in Arcione. 618. A repetition of THE DISCOBOLUS OF MYRON, whose name is engraved on the trunk of the tree close to which he stands; found at the Villa Adriana. The arm, right leg, and head are restored; it is consequently less perfect than that in the Palazzo Massimi. 619. An auriga, or charioteer of the Circus, curious for its costume, originally in the villa Montalto-Negrone, on the Viminal. 620. A philosopher holding a scroll—the head is supposed to be that of Sextus of Cheronæa, the uncle of Plutarch. In front, 621, is a sarcophagus with the race of Pelops and Ctenomæus in relief.

hall nearly 300 ft. long, erected by Simonetti, in the reign of Pius VI., on what was once an open gallery. It derives its name from several ancient candelabras placed in it; it is divided into 6 compartments separated from each other by columns of alabaster from la Tolfa, near Civita Vecchia, and other precious marbles. Besides several interesting specimens of ancient sculpture, it contains a series of modern urns, sculptured in different species of porphyry and granite, to illustrate the materials derived from the harder rocks used by the ancients. The following are the most remarkable objects in this gallery:—*Hall I.*—Nos. 2 and 66, trunks of trees with birds'-nests and children. Some of these lovely little figures and part of the trunk are modern restorations; several torsos, amongst others—7. a very fine one of a Bacchus, in Parian marble. 19. Statuette of a boy with an expression of astonishment, and hastening towards some unseen object. 26. Fragment of a colossal toe, discovered near the base of the Colossus of Nero. 31, 35. Pair of candelabra from Otricoli. 48. Egg-shaped cinerary urn in granite. 52. A recumbent figure of a Faun, in fine green basalt. *Hall II.*—74. A satyr, with a Faun extracting a thorn from his foot, from the Villa Mattei. 81. An Ephesian Diana, discovered by Hamilton in draining the fish-pond of Hadrian's villa. 82. Sepulchral urn; the bas-reliefs representing the death of Agamemnon and Cassandra, by Egisthus and Clytemnestra, brought from the Barbarini collection. 84. Hand-some cinerary urn of Titus Geminius Stella, a centurion. 87. Phrygian carrying a vase. 90. A tazza supported by 3 kneeling Sileni (one modern), from a nymphæum of the Villa de Quintilii, at Roma Vecchia. 93, 97. Two candelabra, from the mausoleum of Sta. Costanza. 104. Ganymede playing with the eagle. 112. Sarcophagus with bas-reliefs of the story of Protesilaus and Laodimæa, from a tomb in the Tenuta del Corso, on the Via Latina. *Hall III.*—All the objects in this division were

discovered in 1827, at Tor Marancio, on the Via Ardentina, 3 m. from the Porta di San Sebastiano, during excavations made by the Duchess of Chablais on the site of an extensive Roman villa which belonged to a certain Numasia Procula, of the time of Commodus. They were presented by the discoverer to the Vatican, with the frescoes of Myrrha, Pasiphaë, &c., now in the hall of ancient paintings in the Library. 131. A mosaic forming a part of the floor of one of the apartments, probably the dining-room, representing groups of fish, prawns, sepia, dates, grapes, asparagus, &c. 140. Bust of Socrates. 141. Statue of a Bacchus with a panther. 153. Another Bacchus holding a vase, in Parian marble. 8 small ancient frescoes let into the wall. 143. Head of an idiot. 157 and 219. Pair of Candelabra from S. Agnese. 162. Victory leaning on trophies, from the Palazzo Altemps. 166. Candelabrum, with the figure of Diana. *Hall IV.* —173. Sarcophagus, with reliefs of Bacchus and Ariadne. An old fisherman, called Seneca, by Winklemann. 175. Marble vase, with olive-boughs and meanders. 179. Mouth of a fountain, with the punishment of the Danaids, and *Oknos* weaving the rope, which is eaten up by an ass. 181. Base of a candelabrum, with the arms of Mars. Between n. 182 and 183 is n. 262: fragment of a statue of Saturn, from the Palazzo Massimi Alle Colonne. 184. A group representing Antiochia seated on a rock, with the river Orontes at her foot. Discovered in the farm of *Quadrato*, a name evidently connected with a villa of C. Ummidius Quadratus, Prefect of Syria under Claudius and Nero. 187. Candelabrum with the contest for the tripod, discovered in the 17th cnty., in the Villa Verospi, in the gardens of Sallust. 190. Bacchic candelabrum, a cast in plaster of the original (discovered near Naples) left in Paris by Canova. 198. A fine vase, standing on a puteal, on which is a bas-relief representing Charon landing souls from his bark. 204. A fine Sarcophagus, with reliefs of Diana and Apollo

destroying the children of Niobe, discovered in the Villa Casali, adjoining the Porta S. Sebastian. 208. Statue called the young Marcellus, found at Otricoli. 203. An *Amorino*. *Hall V.* —222. Statue of a female running, the drapery in the Etruscan style, from Hadrian's villa. 231. Comic figure wearing a mask. Several cippi with inscriptions. 234. Candelabrum with a spiral shaft, discovered at Otricoli. 237. Candelabrum with bunches of leaves, scenic masks, and birds catching grasshoppers and butterflies. 240. Ethiopian, attending at the bath. The sponge in the left hand is a clumsy modern restoration. 246. Youthful Pan, from the Villa de' Quintilii, at Roma Vecchia. *Hall VI.* —250. Vase in white marble with Neptune and sea-horses. 253. Mnemosyne, from the Villa Mattei, a most graceful work, badly restored as Ceres. 255. Large oval urn, with vine-leaves and grapes in relief, and handsome handles. 257. Ganymede, from the Roman theatre at Falerone, in the March of Ancona. 259. A Faun. 261. Paris. A milestone of the time of Maxentius, marked V., and supporting a handsome marble urn (266) with Cupids engaged in the vintage in relief. 264. Statue of one of the sons of Niobe. 269. Sarcophagus representing the rape of the daughters of Leucippus by Castor and Pollux.

Q. THE ETRUSCAN MUSEUM, or *Museo Gregoriano*, opening out of the Hall of the Greek Cross, to be seen on the same days and hours as the galleries of sculpture. The Custode will admit visitors and expects a fee; one of the most interesting departments of the museum, created entirely by the late Pope, whose memory will ever be honoured by the student of Etruscan antiquities for the zeal and liberality with which he added these valuable objects of art to the treasures accumulated in the Vatican by his predecessors. Many of them would have been dispersed, perhaps irrecoverably lost, if Gregory XVI. had not secured them for the museum.

They have been arranged in a series of 13 rooms. The first contain a collection of terra-cotta monuments, sarcophagi with recumbent figures, and other remains, which it would require a volume to describe in detail. Our limits, therefore, will only allow us to point out the most remarkable objects in each chamber, referring the visitor to Dennis's 'Cities and Cemeteries of Etruria,' where most of the objects in the collection are accurately noticed. *First Chamber, or Vestibule* (4).—In the walls of this apartment are placed numerous portrait heads, found in different Etruscan sites. The 3 recumbent and full-length figures in terra-cotta formed the lids of sarcophagi found near Toscanella. The 2 horses' heads in *nefro* (volcanic tufa) were found over the entrance to a tomb at Vulci. *Second Chamber*.—This narrow corridor contains two large tombs, one in travertine, remarkable for its recumbent bearded figure and its bas-reliefs in low archaic character, representing a man in a chariot, a procession of musicians, &c., the figures of which have been painted red, the colour still perfect: the other large urn, without a lid, has also interesting reliefs: an extensive series of cinerary urns in terracotta, and alabaster urns chiefly from Volterra and Chiusi, with recumbent figures on their lids, and decorated in front with the popular mythological sculptures which we have mentioned as characteristic of these urns in our descriptions of Chiusi and Volterra. *Third Chamber*. The most remarkable objects in this room are the series of small *hut urns*, upon the brackets in the corners, still containing the burned bones of the dead, and formerly supposed to be inscribed with Oscan characters. They were found in 1819 in the Necropolis of Alba Longa, between Marino and Albano, buried under three strata of successive eruptions from the Latian volcanoes, and are considered to represent the huts inhabited by the Latin tribe to which they belonged. Independently of their high antiquity, they are extremely

curious as illustrations of a style differing from all other sepulchral monuments which have come down to us. A large sarcophagus standing in the centre of the room, found at Tarquinii in 1834; on the lid is a male beardless figure holding a scroll, the 4 sides are ornamented with reliefs representing the story of Clytemnestra and Ægisthus, of Orestes persecuted by the Furies, of the Theban brothers, and of Clytemnestra immolated to the Manes of Agamemnon; head of a Medusa in negro; and a slab of travertine from Todi, with bilingual inscriptions in Latin and Umbrian. *Fourth Chamber*. In the centre of this room is a statue of Mercury in terra-cotta, found at Tivoli, elegantly proportioned; it is of Roman workmanship. Among the other objects are a terra-cotta urn found at Toscanella in 1834, on the cover of which is the recumbent figure of a youth, probably Adonis, with a wound in his thigh and a dog at his feet; fragments of 3 female statues found in excavating the tunnel of Monte Catillo near Tivoli; several small urns; an extensive series of terra-cotta bas-reliefs, representing the Labours of Hercules, of the Roman period, amongst which one of Hercules destroying the Hydra shows that the artist had before him the ordinary Polypus or Octopus, in designing the anomalous classical monster; votive offerings, small portrait busts and profiles, with ornamented tiles, sepulchral friezes, mural decorations, and Etruscan and Greek glass vessels and ornaments, &c. *Fifth Chamber* (5). This and the three next chambers contain the Vases and Tazze. The collection comprises examples of all the known varieties of Etruscan workmanship, the elegant forms of Magna Græcia and Campania contrasting with the peculiar outlines of those which belong more particularly to Etruria. Here are collected the light yellow vases, with parti-coloured griffins, sphinxes, and mythological animals, in which we trace Etruscan art to its Egyptian origin; mostly from the tombs at Cervetri. In another part we see the pure red

vases with black figures, marking the period when Etruscan workmanship was independent of Egyptian influence: in another we find examples in which the manufacture attained its highest perfection, as shown in the black vases with red figures, where the skill of the designer has realised the most beautiful forms. The black vases of Sarteano and Volterra, and the red ones of Arezzo, all with reliefs, may also be recognised. Amongst the great number of vases may be particularised one on a pedestal, found at Vulci, with parti-coloured figures on a pale ground, representing Mercury presenting the infant Bacchus to Silenus; and the celebrated Poniatowski vase of Triptolemus sent by Ceres to instruct mankind in agriculture. In a corner near the window of the first room of the vases is a humorous representation of Jupiter serenading Alcmena seated at a window, and Mercury carrying a ladder on the opposite side to assist his father—as Mr. Dennis says, the scene is worthy of ‘Punch.’ In the recesses of the windows which look out on the Giardino della Pigna are some small Etruscan objects, and a few good specimens of coloured glass, similar to that of Magna Græcia. *Sixth Chamber* (6). Large square hall, containing fine vases, of which the 5 most important are placed on pedestals in the centre. Three of these were found at Vulci, and 2 at Cervetri. Of the Vulci vases, one represents Apollo attended by 6 Muses; another, of great interest and beauty, represents, on one side, Achilles and Ajax playing at the modern game of *morra*, the *diniscatia digitorium* of classical gamblers, the names of these personages being inscribed in Greek letters, as well as the numbers that are issuing from their mouths, and the name of the artist, Exekias, by whom it was made; and, on the other side, Castor with his horse Kyllaros, and dog; the 3rd represents the death of Hector, and is also remarkable for its beauty. Of the 2 Cervetri vases, one of globular form represents, in 4 rows,

chimæras, wild boars, lions, &c., and the combat of Greeks and Trojans over the dead body of Patroclus; the other, on one side, Peleus and Thetis receiving the dead body of Achilles; on the opposite, Bacchus driving a quadriga. *Seventh Chamber* (7). A large semicircular gallery corresponding to the hemicycle of the Giardino Belvidere outside. Along the walls are arranged some of the very fine painted vases of the collection; in 3 of the niches are the larger Amphoræ, one from Ruvo; the finest perhaps is that in the central niche, representing a meeting between Minerva and Hercules; another, the last interview between Hector and Hecuba; two prize vases, one of which, allusive to a cock-fight, shows Minerva surrounded by the combatants; another the contest between Cynus and Hercules, where Minerva and Mars appear acting as seconds. *Eighth Chamber: Hall of the Tazze* (8). A long gallery containing a large number of vases and tazze arranged on shelves. A few of them were found in Magna Græcia and among the Sabine hills, but by far the greater number are from Vulci and Cervetri. The collection of tazze in this and the 2 preceding rooms is perhaps the most interesting in the museum; it contains numerous specimens of the highest rarity and beauty, many of which can hardly be surpassed in size, in delicacy of form, or in the interest of the subjects painted upon them. Two of the most beautiful had been mended when discovered, a proof of the value set upon them by the Etruscans themselves. The subjects present us with a complete epitome of ancient mythology; we recognise most of the deities with their symbols, many well-known episodes in the Trojan war and the siege of Thebes, the labours of Hercules, the history of Theseus, gymnastic exercises and games, races, combats, nuptial processions, and religious rites. The collection of pateræ and goblets, found chiefly at Vulci, is perhaps unrivalled; the most remarkable have been illustrated in the work entitled the ‘Museo

Gregoriano.' Some of these pateræ are most interesting for the subjects represented on them, and as works of art: one, the Dragon, represented here with the head of a serpent, vomiting Jason; the rape of Proserpine; another, the infant Mercury stealing the cattle of Apollo, and afterwards betaking himself to his cradle, near which Maia is standing; a third, Ajax bearing away the body of Achilles; and a fourth, Hercules on the waves, in the bowl given to him by Apollo, may be particularized. The press in this hall contains some good examples of black ware, and a remarkable painted vase found at Vulci, representing Menelaus hastening to avenge himself, on entering Troy, upon Helen, when he is arrested by Venus, whilst Cupid appears between them as a winged figure bearing a wreath, on which the warrior lets fall his sword before the goddess of Love, and Helen flies towards a statue of Minerva for protection. The name of each personage is inscribed in Greek characters. The bust of Gregory XVI. in this hall is by Cav. Fabris, the late Director of the museum. *Ninth Chamber* (9), containing the Bronzes and Jewellery. The collection of bronzes in this chamber is most interesting, indeed almost unique. On entering the room the attention is at once arrested by the bronze bier, or funeral couch, with 6 legs, found at Cervetri, the ancient Cære, in the sepulchre which was excavated in 1826 by Monsignore Regolini and General Galassi, from whom it derived the name of the Regolini-Galassi tomb, as will be described in our account of Cervetri. Near it are several tripods, each supporting a caldron decorated with dragons' and lions' heads, and a bronze tray, supposed to have served as an incense-burner. Among the other treasures of this chamber may be mentioned the statue of a boy wearing the bulla, found at Tarquinii, having an Etruscan inscription on the left arm;—a statue of a warrior in armour, found at Todi in 1835; the helmet is a restoration,

the coat of mail, which is beautifully worked, bears an Etruscan or Umbrian inscription on the girdle, supposed to be the name of the artist;—a very beautiful *cista mistica*, found at Vulci, with handles formed of female figures riding upon swans, and decorated with exquisite reliefs representing the combat of Achilles and the Amazons; this cista contained, when found, various articles of a lady's toilette, hair-pins, rouge, 2 bone combs, a mirror, now preserved in one of the glass cases in the recess of the window, &c.;—a small statue of Minerva, winged, with an owl in her hand, found at Orte;—several braziers from Vulci, with tongs, rakes, and shovels;—a statue of an Aruspex, in his sacrificial costume, with an Etruscan inscription on his left thigh, found near the Tiber;—a war chariot of Roman times, found amongst the ruins of the Villa of the Quintilii, on the Via Appia; it is elaborately ornamented, and, with the exception of the pole and wheels, which are modern restorations, it is so perfect, that doubts of its antiquity were long entertained. By the side of the car are 2 fragments of colossal statues: the one, a portion of an arm, found in the harbour of Civita Vecchia, is considered to equal any ancient work in metal which has come down to us; it probably belonged to the colossal statue of Trajan, represented as Neptune, which existed there; the second, a portion of the tail of a gigantic dolphin found at the same time, and supposed to have formed a part of the same colossal marine group. Arranged round the walls are several circular shields in bronze, found in the Regolini-Galassi tomb with the objects already described; some of them are 3 ft. in diameter;—another shield found at Bomarzo, of the same size, with a lance-thrust through it, and its wooden lining and leather braces still perfect; a bronze hand studded with gold nails; several helmets, spears, battle-axes, cuirasses, greaves, and other pieces of armour; a very curious bronze vizor; a long curved Etruscan trumpet or *piticus*, such as we

see represented in the painted bas-reliefs of the tombs at Cervetri; some fans: numerous beautiful candelabra, of great variety of form; and an almost countless collection of *specchj*, or mirrors, many of which are highly polished, some gilt on the concave sides, and others ornamented with engraved figures or inscriptions. In cases placed in different parts of the room are most curious collections of household utensils—flesh-hooks, cups, caldrons, strainers, jugs, locks, weights, handles of furniture richly ornamented; a series of idols in black earthenware, found at Cære; small figures of animals; comic masks; strigils, or scrapers, used in the baths; hair-pins; coins; stamped clay-pieces, supposed to be Etruscan money; a pair of jointed clogs, the frame-work of bronze, with a wooden lining, found at Vulci; writing implements of various kinds; and last, though not the least in interest, an *Alphabet*, scratched on a vase, or ink-bottle, of common terra-cotta, and arranged in single letters and in syllables, so that it might serve both as an alphabet and a spelling-book. This remarkable relic was found in one of the tombs of ancient Cære; it has 25 letters, supposed to be of the Pelasgic character, read, unlike the Etruscan, from left to right. Lepsius regards it as the most ancient known example of the Greek alphabet and its arrangement, and the letters as the most ancient forms of the Greek characters. Among its other peculiarities, the letters H and Ω are altogether wanting. The *Jewellery* is contained in a stand in the centre of the room, which revolves on a pivot for the convenience of visitors. The compartments into which it is divided contain a miscellaneous collection of gold ornaments, most varied and beautiful. The extent of the collection is surprising when it is considered that most of the objects in it were found in the single Regolini-Galassi tomb at Cervetri. The gold and silver filigree of Genoa, the chains of Venice and Trichinopoly, do not surpass them in minuteness of execution, and rarely approach them in taste. The patterns of the female or-

naments are exquisitely beautiful, and might be worn as novelties in any court of modern Europe. In one compartment are wreaths for the head, chaplets for the priests and magistrates, and bands for the female head-dress; some are simple fillets, while others are composed of leaves of ivy, myrtle, and olive, most delicately wrought. In other compartments are necklaces, bracelets, earrings, and armlets of solid gold, in every variety of pattern; many of them are elastic, and several are in the form of a serpent, either single or coiled. The bullæ, or amulets, worn on the breast, are of large size, and elaborately worked. The rings are of various kinds; some are set with precious stones, others are jointed, others are simply composed of scarabæi set on a swivel. The earrings are even more varied in their patterns; some consist of a single stone set in gold, while others are in the form of a ram's head, a bird, or other animals. The fibulæ for fastening the toga, the chains for the neck, the gold lace, &c., are so beautiful and minute in workmanship, that modern skill can produce few specimens of equal delicacy. One of the most remarkable objects in this table is the embossed breastplate of the warrior buried in the sepulchre. It is of gold, with fibulæ of an elaborate description. Among the silver articles are cups and vases, decorated with reliefs of an Egyptian character, some of which are inscribed with the name "Larthia" in Etruscan letters. In an adjoining glass case is a collection of Roman bronzes and glass, discovered at Pompeii in 1849 during an excavation at which Pius IX. was present; there are some good pieces of window-glass, a marble bas-relief of Alexander and Bucephalus, and an iron spade similar in form to those used at this day in England. *Tenth Chamber.* A passage containing a series of Roman water-pipes in lead, dug up near the aqueduct of Trajan, close to the Porta Aurelia; a bronze statue of a boy found near Perugia, having an Etruscan inscription on the leg, and holding a bird in his

hand; and an Etruscan urn, with an inscription, from Vulci, leads us to—*Eleventh Chamber, or of the Tombs* (10), in which are preserved copies upon canvas of the paintings discovered in the principal tombs of Tarquinii, and in the Painted Tomb of Vulci; they do not give the complete series of any single tomb, but are a selection of the choicest subjects. The Etruscan paintings here copied are noticed in our account of Tarquinii, at the close of this volume. The Vulci paintings are from one of the few painted tombs discovered on that site. As this tomb is now entirely destroyed, and as the paintings at Tarquinii are rapidly perishing from damp and exposure to the atmosphere, these copies are of great value as representations of costume and domestic manners. On one we see a boar-hunt, with huntsmen in full chase; in another a horse-race, with the judges, the stand, the prize, and all the anxiety of the start; on a third is represented a death-bed scene of touching interest; on others are various dances, games, funeral feasts, and religious ceremonies. This room also contains several red and brown fluted jars for oil and wine from Veii and Cære; a sarcophagus in the form of an Ionic temple, with an inscription recording the name of Tanaquil (Thanchvilus); an inscribed cippus in the form of a millstone; earthen braziers; some specimens of Etruscan sculpture in marble; an inscription of A. D. 305 found at Vulci, interesting as fixing the name of the site, &c.—Returning through the Hall of the Bronzes, is the *Twelfth Chamber*, off which is a facsimile of an unpainted tomb; it is entered by a low door, and guarded on each side by lions couchant from Vulci. It is divided in the interior into 2 vaulted cells with 3 couches, on which the bodies were placed, while on the walls are hung vases, tazze, and other objects of domestic use. In a glass case in the centre of this chamber are several handsome vases in bronze, some of a peculiar yellow metal, one a kind of

patera, with an Etruscan inscription. Most of these objects were discovered in a tomb of the family of the Herennii, near Bolsena. The singular bronze vase in the form of two cones joined by their summits, placed over this case, was found in the Regolini-Galassi tomb at Cervetri.

R. THE EGYPTIAN MUSEUM, entered from the Museo Chiaramonti and Hall of the Greek Cross, although inferior to many similar collections N. of the Alps, presents much interest. It was commenced by Pius VII., by a collection purchased from Andre Gaddi, and with various Egyptian antiquities formerly in the Capitoline and other museums: numerous additions have been made to it since then. It consists of 10 rooms, placed underneath the Etruscan collection. *First Room*.—Sundry Cuphic and Arabic inscriptions on the walls; a model of the great Pyramid, and some Steles. *Second Room*.—Several papyri in frames. *Third Room*.—Surrounded with glass cases containing small figures in stone and earthenware of Egyptian divinities. *Fourth Room*.—The smaller Egyptian bronzes, &c. *Fifth Room*.—Egyptian divinities, scarabæi, &c. *Sixth Room*, or semicircular hall, corresponding to the hemicycle of the Giardino della Pigna outside, surrounded by mummies and mummy-cases, and statues of the larger Egyptian divinities in granite and basalt. *Seventh Room*.—Smaller Egyptian divinities in stone, and a collection of Canopi and vases in oriental alabaster. *Eighth Room*.—A large hall, containing principally Roman imitations of Egyptian statues, for the most part from the Villa Adriana. They are not genuine Egyptian monuments, but merely copies of the time of Hadrian. Their interest, therefore, consists in being illustrations of the art and taste of the period: as a work of art, one of the most remarkable is the colossal statue of Antinous, in white marble, and a recumbent figure of the Nile. *Ninth Room*—contains colossal statues of Egyptian divinities,

chiefly of the lion-headed goddess Bubastes or Pasht. The two antique lions in granite formerly stood at the Fontana di Termini, near the Baths of Diocletian. From the Cartouches which are engraved on them, they appear to date from Nectanebo I., in the beginning of the 4th centy. B.C. The large female statue between these lions is supposed to represent a daughter of Rhamses II. or Sesostris. In another part of the room are statues of Ptolemy Philadelphus and his wife Arsinoë, with hieroglyphical inscriptions; they formerly stood in the Palace of the Senators at the Capitol, and were discovered among the ruins of the gardens of Sallust. *Tenth Room*, opening near the Hall of the Greek Cross.—2 fine mummy-cases in green basalt, and 4 richly painted ones in wood.

Returning to the Gallery of the Candelabras, described at p. 241, we enter that of

S. The *Arazzi* or *Tapestries* of *Raphael*, which are arranged in a long corridor divided into three portions, preceding the Gallery of Maps. They are called *Arazzi*, from having been manufactured at Arras in France. In 1515 and the following year Raphael designed 11 cartoons for the tapestries which Leo X. required to cover the walls of the Sistine chapel. These cartoons were executed by Raphael himself, assisted by his pupil Francesco Penni; the English traveller will scarcely require to be informed that 7 of the number are preserved at Hampton Court Palace, having been purchased in Flanders by Charles I. The tapestries from these cartoons were executed under the direction of Bernhard van Orley, the pupil of Raphael, then resident in the Low Countries. Ten of the subjects represent the history of St. Peter and St. Paul; the 11th, of which all trace is lost, was the Coronation of the Virgin, for the altarpiece. A second series of 13 tapestries* was

executed at a later period, by Giulio Romano and others of Raphael's pupils, but only partially from the great master's designs: they represent various events in the life of Christ, and some among the number are so much inferior to the first series, that there is little doubt of their being by his scholars. During the sack of Rome by the Constable de Bourbon, in 1527, these tapestries were seriously injured and stolen from the Vatican: they were restored in 1553 by the Constable Anne de Montmorency, but some valuable portions of them were lost for ever. They were again carried off by the French in 1798, and were sold to a Jew at Genoa, who burnt one of them for the sake of the gold and silver threads used in the bright lights. The speculation fortunately did not pay, and the Hebrew in 1808 offered to sell the remainder; when they were purchased by Pius VII. During the siege of Rome in 1849 they were again exposed to injury from the fire of the French artillery. Two balls penetrated the gallery, but fortunately one fell on the floor, and the other at the foot of the "Miraculous Draught of Fishes." *First Series*.—The 10 subjects of this series have suffered greatly from time, and are much faded, but the beauty

the basilica of St. Peter's on the occasion of the canonization of S. Francesco da Paola in 1579. They are generally known under the name of *Arazzi della Scuola Nuova*, to distinguish them from those exclusively from the designs of Raphael: as at present arranged the tapestries of both series are mixed together. Several of these tapestries have been restored at the Government manufactory of S. Michele.

The *Arazzi della Scuola Vecchia*, exclusively from Raphael's designs, are—1. The Miraculous Draught of Fishes; 2. Christ delivering the Keys to St. Peter; 3. The Stoning of St. Stephen; 4. St. Peter healing the Lame Man in the Temple. 5. Death of Ananias; 6. The Conversion of St. Paul; 7. Elymas struck Blind; 8. St. Paul and Barnabas at Lystra; 9. The Preaching of St. Paul at Athens; 10. St. Paul in Prison at Philippi.

The *Arazzi della Scuola Nuova*, by Raphael's pupils—1. The Massacre of the Innocents; 2. The Adoration of the Shepherds; 3. The Adoration of the Magi; 4. The Presentation in the Temple; 5. The Resurrection; 6. Christ in Hades; 7. Christ at Emmaus; 8. The Ascension; 9. The Descent of the Holy Spirit; 10. Religion, Justice, and Brotherly Love.

* The tapestries of this second series were executed by order of Francis I. of France to decorate

of their composition is imperishable, and, considering the difficulty of the material, they are worked with surprising fidelity to the original designs. In the Hall of the Arazzi, 310 feet long, preceding the Gallery of Maps, erected by Pius VIII., are the following, commencing with the l.-hand side:—1. The Death of Ananias; on the margin below, the return of Cardinal de' Medici, afterwards Leo X., to Florence in 1512. 2. Our Lord delivering the keys to St. Peter; and below, the flight of Cardinal de' Medici from Florence in 1494, disguised as a Franciscan friar. 3. Paul and Barnabas at Lystra; and below, the Farewell of St. Paul and St. John. 4. Paul preaching at Athens. 5. Our Saviour appearing in the Garden to Mary Magdalene. 6. The Supper at Emmaus. 7. The Presentation in the Temple. 8. The Nativity. 9. The Ascension. 10. The Adoration of the Magi. 11. Christ coming out of the sepulchre. 12. The Light of the Holy Spirit descending on the Apostles.

From here, crossing to the opposite side of the Hall, where the remainder of the Arazzi have been recently placed, and less well seen from being between the windows, are:—13. St. Paul in prison at Philippi during an earthquake, which is here represented by a giant in a cavern beneath. 14. Religion, Justice, and Brotherly Love, by Van Orley and other pupils of Raphael. 15. The Stoning of St. Stephen; and below; the return of Card. de' Medici to Florence as Papal Legate. 16. The Miraculous Draught of Fishes; and below, the entrance of Card. de' Medici into the Conclave, where he was elected Pope (Leo X.). 17. 18. 19. The Massacre of the Innocents, in 3 portions, some of the cartoons for which are now in the Foundling Hospital in London. 20. 21. 22. 3 smaller tapestries of a different period, representing the Crucifixion; the Presentation in the Temple; and our Saviour carrying the Cross. 24. Christ and the Disciples. 25. Paul healing the lame man in the Temple. 26. The Conversion of St. Paul.

The Gallery of Maps.—This fine hall, 500 feet in length, is celebrated for its series of geographical maps of Italy and its islands, painted in the reign of Gregory XIII., 1572-1585, by the Dominican Friar Ignazio Danti, afterwards Bishop of Alatri. They are interesting chiefly as showing the geographical knowledge possessed at the period of the different provinces of the peninsula.

T. STANZE OF RAPHAEL.

The *Stanze* are 4 chambers opening out of the second range of Loggie. Before Raphael's visit to Rome Julius II. had employed Luca Signorelli, Pietro della Francesca, Pietro Perugino, Bramantino, Il Sodoma, Bernardo della Gatta, and other celebrated artists of the period, to decorate these halls. They were still proceeding with their task when Raphael was summoned by the pope in order to assist them. He was then in his 25th year, which fixes the date in 1508. The first subject which he painted here was the *Disputa*, or the Dispute on the Sacrament, in the Camera della Segnatura. The pope was so delighted with it, that he ordered the works of the earlier masters to be destroyed, in order that the whole might be painted by him. A ceiling by Perugino, to which we shall advert hereafter, was preserved at Raphael's intercession as a mark of respect to his master, but all the other works were effaced, with the exception of a few minor paintings on some of the ceilings by Il Sodoma. Raphael immediately entered upon his task, and the execution of the work occupied the great painter during the remainder of his life, which was too short to allow him to complete the whole. Those subjects which were unfinished at his death were executed by his pupils. The prevailing idea, which may be traced throughout these paintings, is an illustration of the establishment and triumphs of the Church from the time of Constantine. The subjects of the loggia were intended to be the types

of the history of the Saviour and of the rise and progress of the Church; and hence the connected series has an epic character which adds considerably to its interest, and in a great measure explains the subjects. Those which seem to have less connexion with this scheme, as Philosophy, Theology, &c., are supposed to have been executed before Raphael had conceived the idea of making the whole work subservient to a comprehensive cycle of Church history. With the exception of the 2 figures of Meekness and Justice in the Sala di Constantino, all the paintings are in fresco. A few years after they were completed they were seriously injured during the sack of Rome by the Constable de Bourbon, whose troops are said to have lighted their fires in the centre of the rooms. In the last century they were carefully cleaned by Carlo Maratta; but the smaller compositions underneath the principal subjects were so much obliterated that he found it necessary to repaint many of them.

The Camera della Segnatura, as we have already mentioned, was the first painted; the Stanza of Eliodoro and the S. del Incendio the next; and the Sala di Constantino the last, after the death of Raphael, and by his scholars.

The *Stanze*, as well as the *Loggie*, the *Pinacotheca*, and the *Sistine Chapel*, may be visited every day except festivals, with permissions, from 8 to 11 A.M., and 2 to 4 P.M. Entrance to them is obtained by a back staircase, which turns off on the l. from the first landing-place of the great Scala Regia, and which leads visitors to a small door on the rt., giving admittance to the Sistine Chapel. Continuing to ascend the same staircase they arrive at the suite of rooms, formerly the Pinacotheca, the two first of which are now filled with large modern pictures representing the miracles and martyrdoms of saints canonized by Pius IX. Perhaps the most meritorious in the collection, artistically speaking, are those by the

late talented young Roman painter, Cesare Fracassini, but most of the subjects he has selected are inexpressibly hideous.

The walls of the third apartment, a great hall preceding the Stanze of Raphael, have been covered with frescoes by *Podesti*, relative to the promulgation of the dogma of the Immaculate Conception, a great event in the ecclesiastical history of Pius IX. On one side is the ceremony in St. Peter's on the occasion, on the other the history of this singular dogma. The portraits of the persons who took part on the occasion are the principal merit of these paintings, such as Card. Antonelli, the celebrated Father Passaglia, Monsignor Talbot, and numerous cardinals, heads of orders, and courtiers, &c.; as works of art they are little deserving of notice, and present a melancholy contrast with the works of the great chief of the Roman school in the 4 Halls adjoining.

I. The *Stanza of the Incendio del Borgo*.—The subjects of the paintings in this room are the glorification of the Church, illustrated by events in the history of Leo III. and Leo IV. The selection of these pontificates is supposed to be complimentary to the name of the then reigning pontiff, Leo X. The roof is remarkable for the frescoes of Perugino, which Raphael's affection for his master would not allow him to efface when the other frescoes of the early painters were destroyed to make room for his works. It contains 4 circular paintings, representing the Almighty surrounded by angels, the Saviour in glory, the Saviour with the Apostles, and his glorification between Saints and Angels. The walls are partly painted by Raphael, and were completed in 1517. 1. *Incendio del Borgo*, representing the destruction of the suburb called the Borgo, or the Città Leonina, in the pontificate of Leo IV., A.D. 847. This district was inhabited by the Anglo-Saxon pilgrims, from whom, according to Anastasius, it derived the name of

"Saxonum vicus." The same authority tells us that, in the language of these pilgrims, to whom he gives the name of *Angli*, the district was called *Burgus*, and that, in consequence of their carelessness, it was burnt to the ground. The Church tradition relates that the fire was approaching the Vatican, when the pope miraculously arrested its progress with the sign of the cross. In the background is represented a portion of the front of the old basilica of St. Peter's: in the balcony for the papal benediction is Pope Leo IV., surrounded by church dignitaries; on the steps below, the people who have fled to the sanctuary for shelter are raising their outstretched arms, in the act of imploring his intercession. On each side are the burning houses. On the rt. a group of men are endeavouring to extinguish the flames, while two fine female figures are bearing water to their assistance. On the l. are several groups escaping with their kindred. A group of distracted mothers and their children, in the centre of the composition, are earnestly stretching out their arms to the pope and imploring succour. The composition of this subject is of the very highest order: the forms and action of the principal figures bear evident marks of the influence of Michel Angelo. The details seem to have been suggested by the burning of Troy: the group on the l. of a young man carrying off his father recalls the story of Æneas and Anchises, accompanied by Ascanius and Creusa. A considerable part of this picture was painted by the scholars of Raphael: the group of Æneas was coloured by Giulio Romano. 2. Over the window, the *Justification of Leo III. before Charlemagne*.—The pope is represented clearing himself on oath of the calumnies thrown upon him by his enemies, in the presence of the emperor, cardinals, and church dignitaries. 3. The *Coronation of Charlemagne by Leo III.*: a fine composition, partly painted by Raphael, and partly, it is said, by Pierino del Vaga. The pope and emperor, as in the In-

cendio are portraits of Leo X. and Francis I., as almost all the figures in the others are likenesses of persons belonging to the court of Leo X. 4. The *Victory of Leo IV. over the Saracens at Ostia*, painted from Raphael's designs by Giovanni da Udine. The chiaroscuro subjects of this chamber are by Polidoro da Caravaggio: they are portraits of the princes who have been eminent benefactors of the Church. One of them will not fail to interest the English traveller: it bears the inscription, *Aistulphus Rex sub Leone IV. Pont. Britanniam Beato Petro vectigalem facit*. Ethelwolf was king of England during the reign of Leo IV. (845-857). The inscription confirms the opinion of those historians who regard him as the first sovereign of England who agreed to pay the tribute of Peter's pence to the Holy See. He is represented bearing his offering in a cup filled with coin; the other benefactors are Godefroy de Bouillon, Ferdinand the Catholic, Lothaire, and Charlemagne. The *doors and window-shutters* of all the Stanze are remarkable for their elaborate carvings by Giovanni Barile. They were carefully copied by Poussin at the command of Louis XIII., who intended to use them as models for the Louvre: they are supposed to have been executed partly from designs of Raphael. Of the intarsia work, by Fra Giovanni da Verona, little remains. The mosaics of the floor, representing vases of fruit and the four winds in the corners, are from an ancient Roman villa.

II. The *Camera della Segnatura*, or *delle Scienze*, often called the Chamber of the School of Athens, contains subjects illustrative of Theology, Philosophy, Poetry, and Jurisprudence, completed in 1511, after a labour of three years. The *roof*:—The arrangement of the compartments and several of the mythological figures and arabesques had been completed by Sodoma, before the arrival of Raphael, who preserved them without change. The subjects painted by Raphael are the circular pictures containing the allegorical

figures of the Virtues just mentioned, and a corresponding number of square ones illustrating their attributes: thus we have Theology and the Fall of Man, Poetry and the Flaying of Marsyas, Philosophy and the Study of the Globe, Justice and the Judgment of Solomon. They are in Raphael's second manner. The *walls*:—The four subjects on the walls are arranged immediately under the allegorical figures on the roof, with which each subject corresponds. 1. *Theology*, better known as the Dispute on the Sacrament, suggested by the "Triumphs" of Petrarch. In the centre of the picture is an altar, with the eucharist overshadowed by the dove, as the symbol of Christ on earth: the fathers of the Latin Church, St. Gregory, St. Jerome, St. Ambrose, and St. Augustine, sit on either side of it. Near them are the most eminent theologians and divines; while at each side is a crowd of laymen attentively listening to the tenets of the Church. These groups are remarkable as containing several interesting portraits; Raphael has represented himself and Perugino in the background, on the l.; near them, the figure leaning on a parapet and holding a book is Bramante; in the rt. corner is Dante in profile crowned with laurel; near him are St. Thomas Aquinas and Duns Scotus. On the same side is Savonarola, immediately behind Dante, in a black cowl. The pope in front is Sixtus IV. In the upper part of the composition are represented the Trinity, with the Virgin and St. John the Baptist in glory, surrounded by a group of 10 majestic figures, representing patriarchs and the evangelists; the Saviour and the evangelists have gold glories, in the manner of the older masters. Underneath this composition are 3 *chiaroscuros*, by Pierino del Vaga, the central one representing the Angel appearing to St. Augustin on the sea-shore, and warning him not to inquire too deeply into the mysteries of the Trinity. 2. *Poetry*, represented by Mount Parnassus, with Apollo and the Muses, and an assem-

blage of Greek, Roman, and Italian poets. Apollo is seated in the midst of the picture playing on a violin, and surrounded by the Muses and the epic poets; on his rt. are Homer, Virgil, and Dante, in a red robe, and crowned with laurel. Homer, a fine inspired figure, is reciting, while a young man is engaged in writing down his inspirations. Below these, and on each side of the window, are the lyric poets; on one side is Sappho holding a scroll which bears her name, and addressing a group of four figures, representing Corinna, Petrarch, Propertius, and Ovid, a fine tall figure, in a yellow dress. On the other side of the window is Pindar, a venerable old man, engaged in earnest conversation with Horace. Close by are Callimachus, with his finger on his lips, and a beardless figure, supposed to be Sannazzaro. Above these is Boccaccio. Near this fresco is inscribed the date 1511. 3. *Philosophy*, well known by the popular name of the "School of Athens." A Portico, or Temple, of imposing architecture, is crowded with the greatest philosophers of ancient times. On a flight of steps in the centre of the composition stand Plato and Aristotle, holding a volume in the act of disputation, and surrounded by the most celebrated followers of the Greek philosophy. Plato, as the representative of the speculative school, is pointing towards heaven; Aristotle, as the founder of the ethical and physical philosophy, points towards the earth. On the l. is Socrates, explaining his doctrines to Alcibiades and other disciples. In the foreground and on the lower platform are the philosophers of lesser note. On the l. is Pythagoras writing on his knee, surrounded by Empedocles and other followers; one of these wears a turban, and another holds a tablet inscribed with the harmonic scale: behind him a youthful figure in a white cloak, with his hand in his breast, is supposed to be the portrait of Francesco Maria della Rovere, duke of Urbino, the friend and patron of Raphael, and the nephew of Julius II. On the rt., Archimedes, under the

likeness of Bramante, is represented tracing a geometrical figure on the floor, surrounded by a group of graceful youths attentively watching the progress of the demonstration: the young man in blue by his side is Federigo II., duke of Mantua. Behind this group, in the angle of the picture, are Zoroaster and Ptolemy, one holding a celestial and the other a terrestrial globe, as the representatives of Astronomy and Geography: they are both in the act of addressing two figures in the background, which are Raphael himself and his master Perugino. Between this group and that of Pythagoras a solitary and half-naked figure on the steps is Diogenes. This masterly composition contains 52 figures, all characterised by the variety and gracefulness of their attitudes, and their masterly connexion with the principal action of the picture. The arrangement of the subject may be regarded as a proof of the learning of the period: there is abundant evidence that Raphael, although a very young man, was well versed in the history of ancient times; he was also probably assisted by the learned men who lived at the court of Julius II. in the details of the composition, and a letter is preserved in which he asks the advice of Ariosto on the leading argument of the picture. The original cartoon, from which some slight variations may be traced, is preserved in the Ambrosian library at Milan; some of the old engravings converted it into Paul preaching at Athens, and altered several of the figures to correspond with that subject. One of the historical *chiaroscuro* underneath, by Pierino del Vaga, represents the death of Archimedes while absorbed in his studies. During the siege of Rome in 1849, one of the French balls penetrated this chamber, and slightly damaged a corner of the vaulting. 4. *Jurisprudence*, represented in three compartments: in the first over the window are three allegorical figures of Prudence, Fortitude, and Temperance; the first has two faces, one with youthful features, the other

with those of bearded old age, indicative of her knowledge of the past and future. On one side of the window, underneath the figure of Fortitude, Justinian is presenting the Pandects to Tribonian, in allusion to the civil law; on the other, under Temperance, Gregory IX. delivers the Decretals to an advocate of the Consistory, in allusion to the canon law. The arrangement of this subject, in which law is made dependent on morals, seems to have been suggested by the ethics of Aristotle. The pope is the portrait of Julius II.; near him are Cardinal de' Medici, afterwards Leo X., Cardinal Farnese, afterwards Paul III., and Cardinal del Monte, Julius III.

III. *Stanza of Heliodorus*, finished in 1514: the subjects illustrate the triumphs of the Church over her enemies, and the miracles by which her doctrines were substantiated. The *roof* is arranged in 4 compartments, containing subjects from the history of the Old Testament: the Covenant of Abraham, the Sacrifice of Isaac, Jacob's Dream, and the Appearance of God to Moses in the fiery Bush. The *walls*:—1. The *Expulsion of Heliodorus from the Temple*, taken from the 2nd chapter of the 2nd book of Maccabees, an allusion to the successful efforts of Julius II. in liberating the States of the Church from the enemies of the papal power. In the foreground is Heliodorus with his attendants in the act of bearing away the treasures of the temple, and flying before the "horse with the terrible rider," and the two youths who are scourging them with rods. Heliodorus himself has fallen beneath the feet of the horse on which sits the avenging angel, who drives them from the temple. In the background is Onias the high-priest, at the altar, praying for the divine interposition. In the l. of the fresco is a group of amazed spectators, among whom is Julius II., borne by his attendants on a chair of state, and accompanied by his secretaries; one of the bearers in front is a portrait of Marcantonio Raimondi, the celebrated engraver of

Raphael's designs; the person with the inscription "Jo. Petro de Folicariis Cremonen." in his hand was the Secretary of Briefs to Julius II. "Here," says Lanzi, "you may almost fancy you hear the thundering approach of the heavenly warrior and the neighing of his steed; while in the different groups who are plundering the treasures of the temple, and in those who gaze intently on the sudden consternation of Heliodorus, without being able to imagine the cause, we see the expression of terror, amazement, joy, humility, and every passion to which human nature is exposed." The whole of this fine composition is characterised by the exceeding richness of its colouring: in this respect the Heliodorus and the Miracle of Bolsena are justly regarded as the very finest productions in the series. The Heliodorus shows how far Raphael had profited by the inspirations of Michel Angelo, but he has here combined the dignity of form, the variety and boldness of the foreshortening, which characterise the work of that great master, with a grace and beauty of sentiment peculiarly his own. 2. The *Miracle of Bolsena*, illustrating the infallibility of the doctrines of the Church by the representation of that celebrated miracle. Over the window is the altar, with the officiating priest regarding the bleeding wafer with reverential astonishment; behind him are the choir-boys and the people pressing forward with mingled curiosity and awe. On the other side of the altar is Julius II. praying, attended by two cardinals, one of whom is Raf. Riario, and below 4 bearers of the Pope's *Sedia Gestatoria*, with a masculine-looking female, evidently a portrait. This fresco was the last work completed by Raphael during the reign of that warlike pontiff. 3. *St. Leo I. preventing Attila's entrance to Rome*, in allusion to the victory of Leo X. over Louis XII. at Novara in 1513, in driving the French out of Italy. On the rt. of the picture Attila is represented in the midst of his cavalry shrinking in terror before the apparition of St. Peter and St. Paul in

the heavens; his followers are already flying in amazement. On the other side is the pope, attended by two cardinals and the officers of his court; their calm expression contrasts strongly with the wild terror of the Huns. The pope is a portrait of Leo X.; he may also be recognised as one of the attendant cardinals, which has been adduced as a reason for supposing that the painting was commenced in the reign of Julius II., while Leo was yet Cardinal de' Medici. On the l. of the pope are three figures on horseback: the one in a red dress on a grey horse is supposed to be a portrait of Perugino, the crossbearer to be Raphael himself. 4. The *Deliverance of St. Peter*, an allusion to the liberation of Leo X., while cardinal and papal legate at the court of Spain, after his capture at the battle of Ravenna. It is remarkable for the effect of the 4 lights. Over the window, the angel is seen through the gratings of the prison awakening the Apostle, who is sleeping between the two soldiers. The interior is illumined by the rays of light proceeding from the angel. On the rt. of the window the angel is leading St. Peter from the prison while the guards are sleeping on the steps; the light, as in the former case, proceeds from the person of the angel. On the other side of the window the guards have been alarmed and are rousing themselves to search for their prisoner; one holds a torch, from which, and from the moon shining in the distance, the light of the group is derived. Vasari tells us that one of the frescoes painted in the Stanze by Pietro della Francesca was destroyed to make room for this picture. The *chiaroscuro* subjects in this chamber are subjects allegorical to the reigns of Julius II. and Leo X. The mosaics on the floor are ancient, but rude in execution, the best portion being the Medusa's head in the centre. One of the borders consists of the rostra of galleys under a series of arches.

IV. *Sala of Constantine*.—This large hall was not painted until after

the death of Raphael. He had prepared the drawings, and had begun to execute them in oil. The figures of *Justitia* and *Fides*, on each side of the great painting, were the only portions of the composition which he actually painted, for the work was interrupted by his death, and ultimately completed in fresco by Giulio Romano, Francesco Penni, and Raffaello del Colle. The subjects are illustrative of the establishment of the Church, and their mode of treatment seems to have been suggested by the frescoes of Pietro della Francesca in the ch. of S. Francesco at Arezzo. 1. *The Defeat of Maxentius by Constantine at the Milvian Bridge*, entirely designed by Raphael, and executed by Giulio Romano; the largest historical subject ever painted. No other composition by Raphael contains such a variety of figures, such powerful and vigorous action, such animation and spirit in every part of the picture. Bellori says that he appears to have been borne along by the energy of the warriors he was painting, and to have carried his pencil into the fight. It represents the moment when Maxentius in his retreat is driven into the Tiber by Constantine, whose white horse rushes forward as if partaking of the energy of his rider. One body of the troops of Maxentius is flying over the bridge in disorder, while another on the l. hand is gallantly sustaining the last struggle of despair. In the midst of this tumultuous scene an old soldier is seen raising the dead body of a young standard-bearer, one of those touching episodes which are so peculiarly characteristic of the gentle spirit of the master. The colouring, on the whole, is rough and dusky in the middle tints, but very powerful in parts. Lanzi says that Poussin praised it as a fine specimen of Giulio's manner, and considered the hardness of his style well suited to the fury of such a combat. 2. *The Cross appearing to Constantine* while addressing his troops prior to the battle. This and the succeeding subjects are the least interesting of the

series: it is said that many deviations were made from Raphael's designs, and several episodes may be recognised which could not have entered into any composition dictated by his genius. The ugly dwarf in one corner is Gradasso da Norcia, celebrated in the poetry of Berni. In the background are several ancient Roman monuments—the Moles of Hadrian, the Pyramid of Caius Cestius, &c. The execution of this subject is by Giulio Romano. 3. *The Baptism of Constantine by St. Silvester*, painted by Francesco Penni (Il Fattore), in 1524, who has introduced his portrait in a black dress with a velvet cap. This painting contains also a portrait of Baldassare Castiglione, dressed in black, and leaning against a column; and a view of the Baptistery of the Lateran 340 years ago. 4. *Constantine's donation of Rome to the Pope*, painted by Raffaello del Colle, has an interesting view of the old Basilica of St. Peter's. The 8 figures of popes on each side of these 4 large paintings are said to be by Giulio Romano. The *chiaroscuro* subjects below are by Polidoro da Caravaggio; the *Triumph of Faith* on the roof, a Pagan statue thrown from its pedestal and replaced by the cross, is an inferior work by Tommaso Lauretti; the other paintings of the vault are by the Zuccheri. During the siege of Rome in 1849 a French musket-ball passed through the window of this chamber, but did no further damage than the erasure of half of the letter T in the inscription, "SIXTUS V. Pont." The mosaics which form the floor of this hall were discovered near the ch. of the Scala Santa, on the Lateran, in 1853, and placed here by order of Pius IX.; the arrangement is different from what it was in the ancient edifice, to adapt it to its present site.

From the Sala of Constantine a low door leads into the *Anticamera delle Stanze* (1), or *Sala degli Chiaroscuro*, originally painted by Raphael: the Apostles are by G. d'Udine, but have been ruined by C. Maratta's restorations; the other frescoes by the Zuccheri and their school. From here

open the Chapel of San Lorenzo on one side, and the Loggia of Raphael on the other; the former is not open to the public, but can be seen on application to the custode of the Stanze.*

Capella di San Lorenzo (2).—This little chapel is interesting in the history of art for its frescoes by *Fra Angelico da Fiesole*. It was built by Nicholas V. as his private chapel, and, as we have already remarked, is probably the only decorated portion of the Vatican palace which is older than the time of Alexander VI. The frescoes represent different events in the lives of St. Stephen and St. Lawrence. Those on the walls are—*First or Uppermost Series in the Lunettes*: 1. The Ordination of Stephen. 2. Stephen distributing charity; 3. His preaching, a beautifully expressive composition; 4. His appearance before the Council at Jerusalem; 5. His being dragged to Execution; 6. The Stoning of the Martyr. *Second or Lower Series*: 1. The Ordination of St. Lawrence by Sixtus II., under the likeness of Nicholas V.; 2. The Pope delivering to him the Church treasures for distribution among the poor; 3. Their Distribution by St. Lawrence; 4. The Saint carried before the Prefect Decius; 5. His Martyrdom, A.D. 253. Upon the pilasters on each side of the lower course of frescoes are 4 Fathers and 4 Doctors of the Church, two of whom, SS. Athanasius and Chrysostom, transferred to canvas, are nearly obliterated, the others have been badly restored; on the roof are the 4 Evangelists with their symbols. Most of these interesting works have been well preserved; Lanzi says that all critics were delighted to bestow upon them the highest praise. It is related that, so completely had these beautiful frescoes been forgotten or lost sight of in the last century, that, when

search was made by Bottari to discover them after Vasari's indications, it was necessary to effect an entrance to the chapel through the window; and we have it on the authority of Goethe that it was one of the merits of a German artist then residing at Rome, in exploring the labyrinths of the Vatican, to have discovered the chapel of Nicholas V. The paintings were restored under the superintendence of Camuccini in the reign of Pius VII.

U. The LOGGIE were begun by Julius II., from the designs of Bramante, and completed by Raphael in the pontificate of Leo X. They form a triple open portico, of which the 2 lower stories are supported by pilasters, and the third by columns. The only part painted by Raphael is that which faces the city, on the middle tier. The two other sides in continuation were added by Gregory XIII. and his successors, in order to complete the uniformity of the court of San Damaso. The Loggia of the lower story is covered with stuccoes and arabesques, executed by *Giovanni da Udine* from the designs of Raphael, the restoration of which has recently been completed by Sig. Mantovani, with great talent and success. The vaults of the small domes, in which are figured the devices of Leo X., the Medicean tricoloured Prince of Wales's feather, and the oxen-yoke, are particularly varied and elegant for their decorations. A bust of Giov. da Udine has been placed in the niche at the end of this gallery. The second story contains the celebrated frescoes which have given to it the name of the "Loggia of Raphael." It is divided off into 13 arcades, sustained by pilasters covered with stucco ornaments in low relief, and arabesques painted by *Giovanni da Udine*, from the designs of *Raphael*, who is said to have derived the idea from the then recently discovered paintings beneath the Baths of Titus. Nothing can surpass the grace and delicacy of these decorations: figures, flowers, animals, mythological subjects, and architectural ornaments are com-

* The frescoes of Raphael in the Stanze, and of Michel Angelo in the Sixtine Chapel, have been well reproduced in carbon photographs by Mr. Braun, at Dornach, near Colmar, in France; they are on a large scale, and consequently most suited to artists; their price is high. The same artist has reproduced, and in the same way, the original drawings of the old masters in the collections of Florence, Milan, Venice, &c.

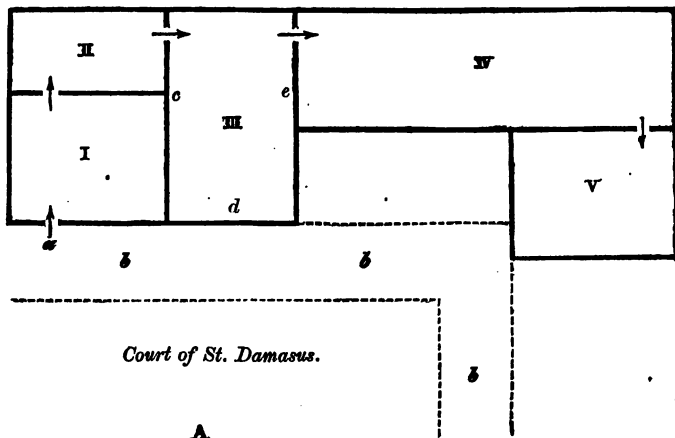
bined with the most delightful fancy ; and though seriously injured by the troops of Charles V. and by the restorations of Sebastiano del Piombo, they are full of interest. Each coved vault of the 13 arcades contains 4 subjects connected with some particular epoch of Scripture history, executed from Raphael's designs by Giulio Romano, Pierino del Vaga, Pellegrino da Modena, Francesco Penni, and Raffaele del Colle. There are, therefore, 52 subjects in all. Of these, 48, being those of the first 12 arcades, represent different histories of the Old Testament ; the last 4 are taken from the New, and serve to connect the typical subjects of the former series with the establishment and triumph of the Church, represented in the paintings of the adjoining *Stanze*. The Old Testament subjects begin with the Creation, and end with the building of the Temple of Solomon ; they stand in the following order.—1. The Creation of the World, executed by Raphael himself, as Lanzi tells us, in order to serve as a model for the rest. The four subjects consist of—The Separation of Light and Darkness, of Earth and Water, the Creation of the Sun and Moon, and of Animals ; amongst the latter the fabulous unicorn and the one-horned rhinoceros have been introduced. 2. The history of Adam and Eve. 3. The history of Noah. These 2 compartments are by *Giulio Romano*: the Eve in the Fall, on the second, is supposed to have been painted by Raphael himself. 4. Abraham and Lot ; 5. Isaac ; both by *Francesco Penni*. 6. Jacob, by *Pellegrino da Modena*. 7. Joseph ; 8. Moses ; both by *Giulio Romano*. 9. A continuation of the same subject, by *Raffaele del Colle*. 10. Joshua ; and 11. David, by *Pierino del Vaga*. 12. Solomon, by *Pellegrino da Modena*. 13. New Testament subjects,—the Adoration of the Magi, the Adoration of the Shepherds, the Baptism of the Saviour, and the Last Supper, by *Giulio Romano*. Lanzi justly says that “the exposure of the gallery to the inclemency of the weather

has almost reduced it to the squalid appearance of the ancient grotesques ; but they who saw it after it was finished, when the lustre of the gilding, the snowy whiteness of the stuccoes, the brilliance of the colours, and the freshness of the marbles, made it resplendent with beauty on every side, must have been struck with amazement as at a vision of Paradise. Vasari says much of it in these few words, that “it is impossible either to execute or imagine a more beautiful work.” The other 2 wings of this tier have less interest by the side of these beautiful compositions : they contain a series of frescoes in continuation of the New Testament history, painted by *Sicciolante da Serraneta*, *Tempesta*, *Lorenzo Sabbatini*, &c. Those in the gallery forming the continuation of the Loggia of Raphael, and which were executed in the time of Gregory XIII., have been recently very judiciously restored by Signor Mantovani : the 3rd portion, next the Pope's apartments, hitherto neglected, has been painted by the same talented artist, and offers one of the best examples of modern pictorial decoration in Rome. The square subjects, representing the Passion of our Saviour, are by Prof. Consoni ; the views of modern monuments of Rome erected during the reign of Pius IX., the groups of animals, birds, fishes, &c., and the arabesque ornaments, entirely from studies of Sig. Mantovani. Some of the carved doors, which date from the time of Leo X., are fine specimens of sculpture in wood. The uppermost Loggie, on which the Pinacotheca opens, was painted in the pontificate of Clement VII. with maps and landscapes ; that on the side which overlooks the city, and from which there is a fine view, was restored under Gregory XVI., the walls being covered with maps of European countries.

V. PINACOTHECA, OR GALLERY OF PICTURES.

Although the Vatican Pinacotheca does not contain in all 50 pictures, it

PLAN OF THE PINACOTHECA AT THE VATICAN.



a. Entrance.
 b. Upper Loggia of Palace.
 c. The Communion of St. Jerome.

d. The Madonna da Foligno.
 e. The Transfiguration.

has more real treasures of art than any collection in the world. The Transfiguration, the Madonna da Foligno, and the Communion of St. Jerome, are a gallery in themselves; it is rather an advantage, perhaps, that there are so few inferior works to distract the attention of the visitor from these chefs-d'œuvre. The collection, which was formerly placed in a series of small ill-lighted rooms at the extremity of the 2nd Gallery of the Arazzi, and between the latter and the Stanze of Raphael, has been removed to a handsome suite of halls, forming the part of the palace erected by Gregory XIII., and opening out of the upper Loggia, where the pictures are seen to much more advantage. Instead of simple numbers, as formerly, the painter's name and the subject of the picture are affixed to each.

The annexed plan will be useful to the visitor in following our notice of the contents of the Pinacoteca.

Before the French invasion of the Papal States at the close of the last century, almost all the pictures in the

Pinacoteca belonged to churches from which they were carried to the Louvre; and on being restored in 1815, instead of being returned to where they formerly stood, were retained by Pius VII., acting on the advice of Cardinal Consalvi and Canova, to form this now incomparable collection.

ROOM I.

Is merely a passage-room, in which the custode examines visitors' permissions.

ROOM II.

On the l. of the entry is a picture by *Leon. da Vinci*.—(I.) St. Jerome, a sketch. Above it is (II.—*Guercino*.) St. John the Baptist, formerly in the Capitoline Collection. Next on the same wall are (III.—*Raphael**) The

* We have adopted throughout these Hand-books this spelling of the name of the great painter in preference to that of Raffaele, adopted by many modern writers on art; it is more consistent with the genius of our own language, and agrees better with that adopted by the great chief of the Umbrian school himself, who generally subscribed himself *Raphaello*.—See p. 334.

Christian Mysteries of the Annunciation, the Adoration of the Kings, and the Circumcision: 3 exquisite little subjects in Raphael's early manner, which originally formed the predella of the Coronation of the Virgin (No. XXVII.) in the 3rd room. Above which is (IV.—*Guerchino*) The Incredible of St. Thomas, a fine composition; the head of the Saviour is particularly grand. Adjoining the window is (V.—*Andrea Mantegna*) a Pietà. An excellent and characteristic specimen of the master's style, formerly in the Aldrovandi Gallery at Bologna; surmounted by (VI.—*F. Francia*) The Virgin and Child, with St. Jerome, sadly retouched. Between the two windows is (VII.—*Carlo Crivelli*, one of the old Venetian masters) The dead Christ, the Mater Dolorosa, with St. John and the Magdalen; and in the next corner (VIII.—*Benvenuto Garofalo*) A Holy Family; the Virgin and Child; St. Joseph and St. Catherine; formerly in the Picture Gallery at the Capitol. The centre of the third wall is occupied by (IX.—*Raphael*) The 3 Theological Virtues, Faith, Charity, and Hope, beautiful circular medallions, with angels; these lovely subjects formed the predella to Raphael's picture of the Entombment now in the Borghese Gallery (see p. 307). On the fourth wall is (X.—*Perugino*) St. Benedict, S. Placidus, and Sta. Flavia, formerly in the Benedictine ch. of S. Pietro de' Casinensi at Perugia, from which it was removed to the Louvre by the French; above which is placed a Holy Family, by *Bonifazio Veneziano* (XI.) Continuing to the right is (XII.—*Benozzo Gozzoli*) a predella with the miracles of St. Hyacinthus, consisting of several subjects; and above (XIII.—*Murillo*) The Marriage of St. Catherine of Alexandria with the Infant Christ. This painting was presented to Pius IX. by the Queen of Spain. An inferior work, the Adoration of the Shepherds, lately placed in this room, is attributed to the same master. 2 figures of the Virgin and Child, with Saints, by

Fra. Angelico, and a Holy Family by *Bonifazio*. Next to the *Benozzo Gozzoli* (XII.) is a charming little picture by *Beato Angelico* (XIV.) representing the Virgin and Child, with saints and angels; and last, to the right (XV.—*Fra Angelico da Fiesole*), The Legend of St. Nicholas of Bari, represented in two predella pictures, formerly in the sacristy of S. Domenico at Perugia, from which they were carried by the French to Paris, where the third still remains,—surmounted by (XVI.) The Adoration of the Shepherds, attributed to *Murillo*.

The Return of the Prodigal Son, by *Murillo*, which was presented to Pius IX. by the Queen of Spain, together with the Marriage of St. Catherine, and formerly occupied a place in this room, is now in the possession of the Earl of Dudley, who having in his collection the other five pictures illustrating that touching parable, painted by *Murillo*, was extremely desirous to complete the series by obtaining the sixth, in exchange for which he presented to the Pinacotheca the *Beato Angelico* described above (XIV.), and the *Bonifazio Veneziano* (XI.), besides a pecuniary compensation of 1000*l*.

ROOM III.

Domenichino.—(XVII.) The COMMUNION OF ST. JEROME.—This magnificent work, the undoubted masterpiece of Domenichino, is generally considered second only to the Transfiguration of Raphael, opposite to which it stands. The composition is remarkable for its unity and simplicity of action, which explain the subject at the first glance. It was painted for the ch. of the Ara Coeli, at Rome, but the monks quarrelled with Domenichino and placed the picture out of sight. They afterwards commissioned Poussin to paint an altarpiece for the ch., and, instead of supplying him with new canvas, they sent him the St. Jerome to be painted over. He not only refused to commit such sacrilege, but threw up his engage-

ment, and made known the existence of the picture, declaring that he knew only 2 painters in the world, Raphael and Domenichino. To him, therefore, we are indebted for the preservation of this masterpiece of the Bolognese school. The painting afterwards belonged to the ch. of S. Girolamo della Carita, from which it was removed to Paris. St. Jerome, who died at Bethlehem, is represented receiving the Sacrament from St. Ephraim of Syria, who is clothed in the vestments of the Greek Church: the deacon bearing the sacramental chalice wears the dalmatica, and the kneeling attendant holds the volume of the Gospels. Santa Paola, on her knees, kisses the hands of the dying saint. The Arab in a turban and in the background, and the lion, give variety to the composition, and identify it with the scene in which the action is laid. The landscape seen through the arch is very characteristic of Domenichino's style in this department of art. On the lower part of the painting is the inscription DOM: ZAMFERIUS BOXON F.A., MDCXIV.

Raphael.—(XVIII.) The *Madonna da Foligno*, painted originally for the high altar in the ch. of the Ara Coeli, and transferred in 1565 to the convent of Sant' Anna, or *delle Contesse*, at Foligno. It was executed about the time (1512) when Raphael was engaged on the frescoes in the Stanze. The Madonna is represented with the Child seated on the clouds, surrounded by cherubs. Below, on one side, is St. Jerome, recommending to her protection Sigismondo Conti, a native of the town, uncle of the abess of Foligno, and secretary of Julius II., at whose cost the picture was painted. On the other side are St. Francis and St. John the Baptist. Between these two groups stands an angel holding a tablet, which is said to have borne an inscription recording the names of the donor and the painter, with the date 1512. In the background is a city with a bomb falling on it—an allusion, it is supposed, to the preservation of S. Conti during

the siege of Foligno, or from lightning. This picture is one of Raphael's most remarkable examples for the expression of character: the angel is the personification of beauty, and the figure of Sigismondo Conti has all the reality of life. In the St. Francis we see the fervour of devotion combined with the expression of those holy aspirations which were the characteristics of his life. The picture was taken to Paris, where it was transferred to canvas (having been originally painted on wood), in doing which it was a good deal injured, and, what is still worse, considerably retouched; indeed, the outstretched arm of St. John appears to have been entirely repainted.

Raphael.—(XIX.) The TRANSFIGURATION, the last and greatest oil picture of the immortal master, and justly considered as the first oil painting in the world. It was undertaken, as Vasari tells us, to redeem his reputation, which had suffered from the numerous works whose execution he had intrusted to his pupils, and which were naturally inferior to those executed by his own hand. The Transfiguration was painted for the cathedral of Narbonne by order of Cardinal Giulio de' Medici, then archbishop of that city, and afterwards Clement VII.; it was not completed when the illustrious artist was cut off by death at the early age of 37, and was suspended over the couch on which his body lay in state, and afterwards carried before it at his funeral, while the last traces of his master-hand were yet wet upon the canvas.

“ And when all beheld
Him where he lay, how changed from yesterday—
Him in that hour cut off, and at his head
His last great work; when, entering in, they
look'd
Now on the dead, then on that masterpiece—
Now on his face lifeless and colourless,
Then on those forms divine that lived and
breathed,
And would live on for ages—all were moved,
And sighs burst forth and loudest lamentations.”

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For several years this picture stood in the church of S. Pietro in Montorio, from which it was removed to Paris by the French. On its return in 1815 it was placed in the Vatican, a compensation being granted to the church in the form of an annual stipend. The twofold action of the picture has been frequently criticised, but it appears to be in perfect accordance with the intention of the painter to produce a work in which the calamities of life should lead the afflicted to look to Heaven for comfort and relief. The upper part of the composition is intended to represent Mount Tabor; the 3 Apostles are lying on the ground, unable to bear the light proceeding from the divinity of Christ, who is floating in the air with Moses and Elijah, as a personification of the power of the Lord and the source of Christian consolation. The scene below is a representation of the sufferings of humanity: on one side are 9 of the Apostles; on the other a group of persons are bringing to them a demoniac boy. His limbs are fearfully convulsed, and every countenance wears an expression of terror. Two of the apostles point upwards to indicate the only Power by whom he can be cured. "In the fury of the possessed," says Lanzi, "in the steady faith of the father, in the affliction of a beautiful and interesting female, and the compassion evinced by the Apostles, he has depicted the most pathetic story he ever conceived. And yet even all this does not excite our admiration so much as the primary subject on the Mount. There the figures of the 2 Prophets and the 3 disciples are truly admirable; but still more admirable is that of the Saviour, in which we seem to behold that effulgence of eternal glory, that spiritual lightness, that air of divinity, which will one day bless the eyes of the elect. In the head of the Saviour, on which he lavished all his powers of majesty and beauty, we see at once the last perfection of art and the last work of Raphael." The figure of the demoniac

boy is said to have been finished by Giulio Romano, as well as a considerable part of the lower portion of the picture. The 2 figures who are seen kneeling under the tree on the mount in adoration of the mysterious scene are St. Julian and St. Lawrence, introduced at the request of Cardinal de' Medici, as the patron saints of his father Giuliano, and of his uncle Lorenzo the Magnificent.

ROOM IV.

To the right on entering is (XX.—*Titian*) The Virgin and Child surrounded by Angels in the clouds, with various saints underneath: St. Sebastian, a fine figure, pierced with arrows; St. Francis with the cross, St. Anthony of Padua with the lily, St. Nicholas, St. Ambrose, and St. Catherine of Alexandria. The colouring of the St. Sebastian is of the finest kind, and the details of the dresses, &c., are elaborately worked. It was once semicircular at the top, which is said to have given it the effect it now appears to want: this upper part was removed, in order to make it a companion picture to the Transfiguration. In the middle is the inscription "Titianus faciebat," who painted it for the ch. of S. Nicola dei Frari at Venice. Next to this is (XXI.—*Guercino*) St. Margaret of Cortona, recently purchased by Pius IX. for the gallery; and in the corner is a new acquisition, of no great merit (XXII.—*Spagnoletto*) The Martyrdom of St. Lawrence. Continuing round to the l. is (XXIII.—*Guercino*) The Magdalen, restored by Camuccini; painted for the ch. of the Convertite in the Corso. Next comes (XXIV.—*Perugino*) The Resurrection, painted for the ch. of S. Francesco de' Conventuali at Perugia. The soldier flying in alarm is a portrait of Perugino, painted by Raphael, whom Perugino has represented as a young soldier asleep on the rt. (XXV.—*Giulio Romano and il Fattore or F. Penni*) The Madonna di Monte Luce, painted for the convent

of Monte Luce near Perugia. It was ordered in 1505, when Raphael was in his 22nd year; but the multiplicity of his engagements did not allow him to do more for many years than make a finished study for the picture, which was in Sir Thomas Lawrence's collection. His occupations increasing, he had only commenced the upper part of the composition shortly before his death: it was afterwards finished by Giulio Romano and Francesco Penni. It bears all the evidence of inferior hands, and can scarcely be classed among the works of the great painter. The upper part, painted by Giulio Romano, representing Christ crowning the Virgin in the heavens, is by far the best. The lower, representing the Apostles assembled round the tomb of the Virgin, is by Francesco Penni. (XXVI. *School of Perugino*).—*The Presepe*—The Adoration: the Virgin and Joseph are kneeling on each side of the infant Saviour; in the background on l. are the 2 shepherds and the 3 kings arriving with their attendants. The greater part of the picture is supposed to be the work of Pinturicchio and Lo Spagna; the head of Joseph and the 3 kings are attributed to Raphael. Some critics attribute the whole picture to Lo Spagna. In the new arrangement of the gallery, this picture, called *il Santo Presepe*, is attributed to Perugino, Raphael, and Pinturicchio; it was painted for the ch. of La Spinetta near Todi. (XXVII.—*Raphael*). The *Coronation of the Virgin*, painted for the ch. of the Benedictine Monastery of S. Pietro dei Cassinesi at Perugia. It is one of the earliest works of Raphael, and was executed during his residence at Città di Castello. The Virgin and the Saviour are throned in the heavens, surrounded by angels bearing musical instruments, and cherubs above. Below are the Apostles standing round the empty tomb, which seems to have suggested the idea imperfectly followed out by Francesco Penni in the picture No. XXV. The *Predella* once attached to this picture is preserved in room II. (No. IV.). (XXVIII.—*Perugino*) The

Madonna and Child, throned, with S. Lorenzo, S. Louis of Toulouse, S. Herculanus, and S. Constantius in adoration. This picture was formerly in the Palazzo Comunale at Perugia. In the corner is (XXIX.—*Sassoferrato*) The Virgin and Infant Christ seated on the moon surrounded by angels. On the middle of the third wall is (XXX.—*M. A. Caravaggio*) The Entombment of our Lord, one of the finest specimens of light and shade, powerfully painted, but deficient in religious expression. It formerly stood in the Chiesa Nuova at Rome, and is copied in mosaic in the chapel of the Holy Sacrament in St. Peter's. And in the corner next the window is (XXXI.—*Titian*) A Doge of Venice—probably A. Gritti—a fine portrait, formerly in the Aldrovandi gallery at Bologna. The three spaces between the windows are occupied by (XXXII.—*Nicolo Alunno, or da Foligno*) a large Gothic altar-piece in 14 compartments: the Coronation of the Virgin by the Saviour in the centre; above an Ecce Homo, with Saints, Angels, Cherubs on either side, and portraits of the Doctors of the Church. On each side are full-length figures of six saints; whilst on the predella below are small figures of the Apostles and 15 female saints. Painted in 1456, and signed, brought from the Museum at the Lateran. (XXXIII.—*Melozzo da Forlì*) Sixtus IV. giving audience; a fresco originally painted on the walls of the Vatican library, and removed by Leo XII. The figures are all portraits, and are full of character: the 2 figures on rt. and near the pope are his 2 nephews—Giuliano della Rovere, afterwards Julius II., in a Cardinal's dress, and Cardinal Pietro Riario in that of the monastic order to which he belonged. In the centre, the kneeling figure is Platina, Librarian of the Vatican and the historian of the popes. In the background are 2 young men—Giovanni della Rovere, brother of Julius II.; and the tallest, in a blue dress, Girolamo Riario, nephew of Cardinal Pietro, who became celebrated in

connection with the conspiracy of the Pazzi, and perished miserably in the castle of Forlì. This fresco was commissioned by him and by his brother the cardinal, to both of whom, while in possession of the sovereignty of his native city, Melozzo was indebted for encouragement and patronage. (XXXIV.—*Nicolo Alunno*), another Ancona in 3 compartments; in the centre the Crucifixion with the 3 Marys, and on each side 2 Saints: also removed from the Lateran collection.

Pinturicchio.—(XXIII.) The Coronation of the Virgin: below, St. Francis kneeling in the midst of the Apostles and other saints in adoration, painted for the ch. of La Fratta in Perugia.

ROOM V.

On entering this room, the first picture to the l. is (XXXV.—*Andrea Sacchi*) S. Romualdo. The saint and his 2 companions are represented in the act of recognising the vision of the ladder by which his followers ascend to heaven, typifying the glory of his new order. Next to it is (XXXVI.—*Correggio*) Christ sitting on the clouds, with extended arms, surrounded by a host of angels: formerly in the Marescalchi Gallery at Bologna. Above which is (XXXVII.—*Cesare da Sesto*) The Virgin enthroned, called *The Madonna della Cintura*, between S. John and S. Augustin, signed and dated 1521. The expression of the saints is very fine. Last on the same wall is (XXXVIII.—*Guido*) The Madonna and Child in glory, with St. Thomas and St. Jerome; the heads are beautiful. Proceeding to the right, near the window is (XXXIX.—*Paolo Veronese*) St. Helena, the mother of Constantine, with the Vision of the Holy Cross; and next (XL.—*Antonio Buonvicino*, called *Il Moretto da Brescia*) The Virgin and Child enthroned, between St. Jerome and St. Bartholomew; a good specimen of the master. On the third wall are (XLI.—*Baroccio*) The Ecstasy of S.

Michelina is considered as one of Baroccio's finest works. It was formerly in the ch. of S. Francesco at Pesaro. (XLII.—*Andrea Sacchi*) The Miracle of St. Gregory the Great. (XLIII.—*Baroccio*) The Annunciation, frequently described as the masterpiece of Baroccio, who made himself an engraving of it. It is a beautiful composition. It formerly stood in one of the chapels of S. Maria at Loreto, but was carried to Paris in 1797. On its restoration it was retained in Rome, in exchange for a copy in mosaic. On the fourth wall are (XLIV.—*N. Poussin*) The Martyrdom of St. Erasmus, the largest historical subject he ever painted. It is copied in mosaic in St. Peter's. (XLV.—*Guido*) The Crucifixion of St. Peter, a magnificent painting, classed among Guido's best works. It is said to have been painted in imitation of Caravaggio, and to have been so much admired that it procured him the commission for the Aurora in the Ros-pigliosi Palace. (XLVI.—*Valentin*) The Martyrdom of S. Processus and S. Martinianus, an imitation of Caravaggio by the ablest of his French pupils, but it seems hardly worthy of a place in this collection. It has been copied in mosaic in St. Peter's.

W. LIBRARY OF THE VATICAN.

The entrance to the Library is by one of the doors on the l. near the extremity of the Galleria Lapidaria of the Museum, at the entry to the Chiaramonti Museum. Visitors are admitted a few at a time by the Custodi: days and hours the same as for the Museum of Sculpture.

The Vatican Library may be considered to have been founded by Nicholas V. (1447), who transferred to his new palace the manuscripts which had been collected in the Lateran. The library at the death of Nicholas V. is said to have contained 9000 MSS., but many of them were dispersed by his successor Calixtus III. These losses were not repaired until the

time of Sixtus IV., whose zeal in restoring and augmenting the library is celebrated by Ariosto and by Platina, who was appointed its librarian about 1480. The present building was erected by Sixtus V. in 1588, from the designs of Fontana, a new apartment having become necessary to receive the collections made by his immediate predecessors, and particularly by Leo X., who, like his father Lorenzo the Magnificent, had sent agents into distant countries to collect manuscripts. The celebrity of the library dates properly from the close of the 16th century, when the munificence of the popes was aided by the acquisition of other important collections. The first was that of Fulvius Ursinus in 1600, followed by the valuable collections of the Benedictine monastery of Bobbio, composed chiefly of Palimpsests. The library then contained 10,660 MSS., of which 8500 were Latin, and 2160 Greek. The Palatine library, belonging to the Elector Palatine, captured at Heidelberg by de Tilly, and presented to Gregory XV. in 1621 by duke Maximilian of Bavaria, was the next accession; it contained 2388 MSS., 1956 of which were Latin, and 432 Greek. In 1658 the Vatican received the library of Urbino, founded by duke Federigo, whose passion for books was so great, that at the taking of Volterra in 1472 he reserved nothing but a Hebrew Bible for his own share of the spoil. This collection enriched the Vatican with 1711 Greek and Latin MSS. In 1690 the Bibliotheca Alexandrina, the collection of Christina queen of Sweden, was added to the library; it comprehended all the literary treasures taken by her father Gustavus Adolphus at Prague, Wurtzburg, and Bremen, and amounted to 2291 MSS., of which 2101 were Latin and 190 Greek. Clement XI. in the beginning of the last century presented 55 Greek MSS. to the collection; and in 1746 it received the splendid library of the Ottobuoni family, containing 3862 MSS., of which 3391 were Latin and 474 Greek. About the same time

it was augmented by 266 MSS. from the library of the Marquis Capponi. The last addition of importance was that of 162 Greek MSS. from the convent of S. Basilio at Grotta Ferrata. At the peace of 1815 the late king of Prussia, at the suggestion of W. Humboldt, applied to Pius VII. for the restoration of some of the manuscripts which had been plundered from the Heidelberg library by De Tilly. A more favourable moment for this request could not have been chosen: the service rendered to the Church by the restoration of the pope to his throne was acknowledged by that enlightened and virtuous pontiff on all occasions; and in this instance the request of the king of Prussia was immediately answered by the restoration of many MSS. of great importance to the German historian. At the present time the Vatican Library contains in the Oriental collection 590 Hebrew, 787 Arabic, 80 Coptic, 71 Æthiopic, 459 Syriac, 64 Turkish, 65 Persian, 1 Samaritan, 13 Armenian, 2 Iberian, 22 Indian, 10 Chinese, and 18 Slavonic manuscripts. The amount of the whole collection of Greek, Latin, and Oriental manuscripts is 23,580, the finest collection in the world. The number of printed books was not more than 30,000, though it had been loosely stated at double that figure, until the addition of the library of Count Cicognara, chiefly relative to the fine arts and their history, and, in 1855, of the collection of Cardinal Mai (6950 vols., and 292 MSS.), a munificent donation of Pius IX. to the Library of the Vatican. The library is open daily for study from 9 in the morning until noon, excepting during the recess, which begins on June 16th, and continues until Nov. On Thursdays, and on numerous feast-days, it is always closed to students, although generally open to visitors, and the accommodation is so limited that only those who wish to consult MSS. can find places. The printed books are little available for study; indeed, no catalogue of them appears yet to have been made. The fee

to the custode who shows the library, for a party, is from 1 to 2 francs.

The *Anteroom* (11) contains in a glass case a fine papyrus relating to funeral rites of the Egyptians; and two casts of columns with Greek inscriptions, found in the *Trioieum* of Herodes Atticus on the *Via Appia* (the originals are now in the Museum at Naples). A series of portraits of the cardinal librarians hang round this and the next room; that of Cardinal Giustiniani is by Domenichino, the most recent being that of the celebrated Cardinal Mai. In the adjoining one, called the Chamber of the Scribes, round which sit the assistant librarians, in stalls decorated with intarsia-work by Frate Giovanni da Verona, are tables for persons admitted to study and consult the MSS. in the Library. The ceiling is painted by *Paul Brill* and *Marco da Faenza*.

The *Great Hall*, which is 220 ft. long, is divided by pilasters into 2 portions, and is decorated with frescoes by Scipione Caietani, Paris Nogari, Cesare Nebbia, and other artists; it underwent a complete restoration under Pius VI., and is one of the most magnificent halls of the kind. The marble pavement has been laid down by Pius IX. in place of the original one in red tiles, and which adds greatly to the splendour of the Hall. Attached to the pilasters and the walls are the painted cabinets or presses which contain the MSS.; these are shut with closed doors, so that a stranger might walk through the entire suite of apartments, and have no suspicion that he was surrounded by the first literary treasures in the world. Between the pilasters are placed several valuable modern works of art. Two fine tables of granite, supported by bronze figures by Valadier; a beautiful column of Oriental *alabastro fiorito*; 2 Candelabra of Sèvres china, presented to Pius VII. by Napoleon; a fine vase from the same manufactory to Leo XII. by Charles X.; a vase of Malachite by the Emperor [Rome.]

of Russia, and a very large specimen of the same valuable material by the late Prince Demidoff; two handsome vases of Meissen porcelain, with views of the royal residences near Berlin, presented by the King of Prussia to Pius IX. in 1860; a fine vase of Oriental alabaster, made in Rome from a block presented by the Pasha of Egypt; the large vase in Sèvres porcelain, covered with Christian emblems in an early style, presented by Napoleon III. to Pius IX. on the occasion of the baptism of the heir to the Imperial throne, when it was used as the baptismal font; and a third in 1869, on the occasion of the Pope's 50th Mass, by the King of Prussia; and a beautiful basin in Aberdeen granite, a gift from the late Algernon Duke of Northumberland to Cardinal Antonelli, and by him presented to the library. The frescoes on the walls represent on one side the foundation of the most celebrated ancient libraries, and on the other the different councils of the Church; those on the pilasters the inventors of the characters or letters used in expressing the principal known languages. Out of the great hall a door on the rt. leads into the *Archivio Segreto* (12), where are preserved the most interesting manuscript historical documents connected with the government of the popes, diplomatic correspondence, &c. The door leading into it is a fine specimen of *intarsia*-work, with views of 4 of the principal monuments erected during the reign of Pius IX.—the Viaduct of Laticcia, the Basilica of St. Paul's, and the tabernacles of the latter ch. and of the Lateran.

The *Galleries* which open from the extremity of the Great Hall, and which occupy a length of 1200 feet, contain also presses with the manuscripts; they are divided into several halls. Entering on the l., on each side are presses containing the MS. collections of Queen Christina of Sweden, on the outside of which have been painted the several monuments of Rome re-

stored during the present pontificate. On the end wall of the second Hall is an interesting view of St. Peter's, as designed by Michel Angelo, surrounded with a square portico; and opposite another of the raising of the Vatican obelisk by Fontana. To these succeed 5 other halls: the first contains the continuation of the MS. collection; the 3 Halls (13, 14, and 15 of plan), forming the *Museo Cristiano*, follow. In the first, enclosed in cabinets, is an interesting collection of lamps, glass vessels, gems, personal ornaments, instruments for domestic use of the early Christians, chiefly from the Catacombs; there are also instruments of torture employed against the early sufferers for our faith, amongst which deserves notice a *plumbatum*, or copper ball, filled with lead and attached to a chain, found alongside the body of a Christian martyr in his tomb. One of the remarkable collections in the Museo Cristiano is that of ancient glass, chiefly used in the funereal banquets, from the catacombs. Among the other objects are amber vessels with reliefs and Christian symbols, carvings in ivory. In the press marked No. 14 is the Diptychon Rambonense of Agiltrude, wife of Guido da Spoleto, a curious specimen of Italian art of the 9th century; in another a fine diptych of the 5th, on which may be seen one of the earliest representations of the Cross. Beyond this is the hall called the *Stanza dei Papiri* (14), containing a series of diplomas and charters from the 5th to the 8th cent., the oldest being of A.D. 469; on the ceiling and walls are historical frescoes by Mengs. The room (15) that follows contains a very interesting collection of Byzantine and mediæval Italian paintings to the end of the 15th century, and a Russian Calendar of the 17th, covered with minute figures, in the form of a Greek cross. Upon a column is placed a large gold vase, presented to the Pope in 1856 by the King of Siam, with the miniature portrait of his bare-legged Majesty, a frightfully ugly old man. On the end wall is a fine crucifix in rock crystal,

with three medallions, engraved in *is-taglio*, the latter with the Kiss of Judas, Christ bearing his cross, and the Entombment. They were executed by a modern artist, Valerio de' Belli of Vicenza, and added to the Library by Pius IX. The tables in the centre are made of fragments of marble discovered in the Catacombs of S. Calixtus, SS. Nereus and Achilleus; and the circular one from the ruins of Hippo, in N. Africa, the country of S. Augustine. Opening out of the hall of Christian paintings, and on the rt., is an apartment of 2 rooms (16), very handsomely restored. The first, with the Samson slaying the Philistines, and carrying off the Gates of Gaza, on the ceiling, painted by *Guido*, is specially destined to ancient frescoes, of which the most celebrated is that known as the *Nozze Aldobrandini*, found near the Arch of Gallienus, in 1606. It became the property of Clement VIII., and has from this circumstance been designated by the name of his family. For many years it was the chief ornament of the Villa Aldobrandini, and was considered the most precious specimen of ancient painting, until the discoveries at Herculaneum deprived it of that pre-eminence. Many celebrated painters made it the object of their study, and a copy by Poussin is preserved in the Doria gallery. Although injured by restoration, it was considered so valuable in 1818 that it was purchased of Cardinal Aldobrandini by Pius VII. for 10,000 scudi. It represents, in the opinion of Winckelmann, the Marriage of Peleus and Thetis. The composition consists of 10 figures: the bridegroom is sitting at the foot of a richly-carved couch, on which sits the bride, attired in white drapery, accompanied by a female, who seems to be advising with her; on the extreme l. of the picture a priest and two youths are standing at a circular altar preparing for the lustral offering. Between them and the couch is a finely draped female figure leaning on an altar, and holding what appears to be a shell. On the rt.

of the picture is a group of 3 figures standing near a tripod: one holds a tazza; the second, a fine commanding personage, wears a crown; the third is playing on a harp of 6 strings. The bridegroom, in the opinion of John Bell, is the finest thing he had ever seen. "His brown colour gives a singular appearance of hardihood and token of having grappled with danger and felt the influence of burning suns. The limbs are drawn with inimitable skill, slender, of the finest proportions, making the just medium between strength and agility; while the low sustaining posture, resting firmly on the rt. hand, half turning towards the bride, is wonderfully conceived. A pleasing tone of purity reigns through the whole composition, in which nothing bacchanalian offends the eye or invades the chaste keeping of the scene." A good terracotta relief, in the Musée Napoleon III., formerly in the Campana Collection, is an exact reproduction of the principal group in the Nozze Aldobrandini. The other ancient paintings here are, a Race of Tigers, Antelopes, and Apes, in which the Egyptian A. oryx is very accurately represented; all these animals bearing feathers on the head, as we see in the modern Roman races of the Corso: six figures of Scylla, Phædra, Pasiphaæ, Canace, and Myrrha, discovered on the walls of a villa near Tor Marancio on the Via Ardeatina: a series of subjects from the Odyssey, found in the ruins of a Roman house in the Via Graziosa, on the Esquiline; they have been described in a work by Father Matranga, who endeavoured to prove that the building formed part of the house of Livia, and some paintings from the Ruins of Ostia, one representing the loading of a vessel with corn, the porters having their names beneath, the master on the poop, who is designated as *Magister Farneanus*. The floor of this room has inlaid as its pavement an ancient mosaic, from a Roman villa near the Porta di San Lorenzo. Opening out of the room containing the Nozze Aldobrandini is a smaller

one containing a collection of inscriptions or *Signa Tegularia* stamped on Roman tiles; some Christian frescoes, the most worthy of notice amongst which are—Our Saviour amongst the Apostles, or the Last Supper, a dove with the olive-branch, and a copy of a female in the act of adoration (an Orante), from the Catacombs of St. Nereo. The pretended painting of Charlemagne is of very doubtful authenticity. A curile seat, in bronze, a fragment of the mosaic which covered the Triclinium of Leo III. near the Lateran Palace; and a Ciborium in La Robbia ware. Returning to the gallery of the Library, in the farthest room, formerly the chapel of Pius V., is a fine full-length portrait of Pius IX., painted on glass at Aix la Chapelle; a Prie-Dieu sculptured by an artist of Tours, named *Blottiere*, a labour of 25 years, in the style of the 16th centy., presented to Pius IX. by the inhabitants of La Touraine; a reading-desk by the ladies of Tournay; a missal, with richly-carved figures, by the Emperor of Austria; and in cases round the walls, portfolios containing the addresses presented to His Holiness from every corner of the Catholic world on the occasion of his recent misfortunes; in a bag are the visiting cards left for the Pope upon the same occasion. Beyond the chapel of Pius V. is a series of several chambers called the *Gabinetto Borgia* (17), containing printed books, illustrated works, the library on the history of the Fine Arts formed by Cicognara, and that of the late Cardinal Mai, purchased by Pius IX.: the sculptures which were formerly here have been removed to the Lateran Museum. These chambers were built by Alexander VI., from whom they derive their name; they are well worth visiting for the paintings on the vaults and walls, and will be shown, *if desired*, by the person who accompanies strangers over the Library; they are preceded by some smaller rooms, also filled with printed books. *Room I.*, remarkable for its ceiling, decorated with stucco

reliefs by *Giovanni da Udine*, and arabesques by *Pierino del Vaga*; the 12 Sibyls are fine works by *Pinturicchio*; the circular medallions represent the 7 planets, and a group of philosophers discoursing over a globe. *Room II.*, called of the *Credo*, from the paintings of the 12 Apostles and Prophets discoursing on the subject of the Belief. This apartment was the treasury of Alexander VI., whose armorial bearings are upon the walls. *Room III.*, of the *Arts and Sciences*. In each of the painted spaces of the roof are emblems of the liberal arts; in that of Rhetoric may be seen the name of the painter *Pinturicchio*; each figure has the name below. In this room expired Pope Alexander VI. of fever, Aug. 13, 1503. *Room IV.*: this and the last apartment had their walls covered with tapestries. The paintings represent events in the lives of SS. Antony, Sebastian, Catherine of Alexandria, Juliana, and Barbara, and the meeting of S. Elizabeth and the Virgin. On the lunette over one of the doors, the figure of the Virgin is supposed to be the portrait of Giulia Farnese, the favourite of Alexander VI. *Room V.*: the paintings here represent the Annunciation, Nativity, Adoration of the Magi, Ascension, Pentecost, and Assumption (the kneeling figure in one of these, before the Virgin, is that of the notorious Cæsar Borgia, the illegitimate son of the Pope, so celebrated for his cruelties, and the part he played in the history of Italy in the 15th centy. *Room VI.*, or *Hall of the Guards*: the fine chimney here is by *Sansovino*; the paintings and decorations by *Giovanni da Udine* and *Pierino del Vaga*, and executed in the reign of Leo X., the paintings relative to the history of the Church having replaced others by *Pinturicchio*. To 2 rooms opening out of the App. Borgia have been removed the Collection of Coins and Medals, which was plundered of so many of its treasures by one of its own curators during the absence of the Pope in 1849. The number ascertained to be missing is considerable. Many of these medals were of

great rarity; their loss was a public misfortune, the greater part having been melted down. Some were unique gold coins, chiefly of the Roman period, amongst which was a medal of Antinous, one of the largest specimens in gold which had been handed down from antiquity. The present collection, classed by Sibilio, is now in progress of re-arrangement by the eminent philologist Ignazio Guidi; when completed, the most important specimens will be exposed to the public view. In addition to the ancient coins and medals, and Papal coins, the earliest of which is of the reign of Gregory III. (A.D. 731-41), is a large series of Papal bull-seals—the most remote attributed to Pope Deodatus, A.D. 614.

The *Gallery* on the right of the Great Hall of the Library, contains also presses with manuscripts, surmounted by Etruscan vases, and is ornamented with indifferent frescoes illustrating the principal events in the troubled reigns of Pius VI. and Pius VII. It is separated into halls by columns of ancient marbles and red porphyry. In one—that preceding the Museo Profano—are two curious statues of the god Mithras, in the form he was venerated in the temples, consisting of a human figure with a lion's head, the body entwined with a serpent, and holding keys in each hand. On two of the porphyry columns near this are sculptured twin figures, in high relief, of warriors, similar in style and costume to those at the corner of the Basilica of San Marco at Venice; they were in all probability brought from the East during the Lower Empire. At the extremity of the rt.-hand gallery is the so-called *Museo Profano* (18), to distinguish it from the M. Cristiano in the opposite gallery of the library; it contains a very valuable collection of small Greek and Roman antiquities in bronze, ivories, glass, &c., consisting principally of lamps, vases, and personal ornaments: some antique mosaics. The carvings in ivory, affixed to the shutters of the cabinets, having, for the greater part,

been found attached to the Christian sepulchres in the catacombs: they date from the 2nd to the 7th century: amongst them is a remarkable group of a triumphal car drawn by four horses, a close resemblance to that of the large bas-relief of Marcus Aurelius on the stairs of the Palazzo de' Conservatori, in the Capitol. The collection of modern cameos in pietradura by Girometti, purchased by Gregory XVI., and a very beautiful cup in amber, with reliefs. Two works of Cellini, representing the fable of Perseus, and the wars of the Trojans, have been placed here. Here also are the nails, tiles, and other fragments of the framework of Cæsar's villa, found in the lake of Nemi, and long supposed to be the timbers of an ancient ship; several vases and articles of domestic economy; and the hair of a Roman young lady, tastefully tressed up, found with her skeleton in a sarcophagus.

The principal manuscript treasures of the library are the following:—The celebrated *Codex Vaticanus* or *Bible of the early part of the 4th century*, in Greek, containing the oldest of the Septuagint versions of the Scriptures, and the first Greek one of the New Testament. It is supposed to have been one of the 50 copies procured at Alexandria by Eusebius, by order of Constantine, for the churches at Constantinople. This most important monument of biblical literature, and which had remained so long unedited, had been printed under the superintendence of the late Cardinal Mai several years since, but scruples had arisen to prevent its publication until lately, when the reigning Pontiff withdrew the interdict of his predecessor.* The *Virgil of the 4th or 5th century*, with 50 miniatures, including a portrait of Virgil, well known by the engravings of Santo Bartoli. The *Terence* of the 9th century, with miniatures. These ver-

sions of Virgil and Terence belonged to Cardinal Bembo, and passed with his other collections into the ducal library of Urbino: the Terence was presented to his father, Bernardo Bembo, by Porcello Pandonio, the Neapolitan poet. A *Terence* of the 4th or 5th century, the oldest known. *Fragments of a Virgil* of the 12th century. The *Cicero de Republica*, the celebrated palimpsest discovered by Cardinal Mai under a version of St. Augustin's Commentary on the Psalms. This is considered the oldest Latin MS. extant. The *Palimpsest of Livy*, lib. 91, from the library of Christina queen of Sweden. The *Plutarch* from the same collection, with notes by Grotius. The *Seneca* of the 14th century, with commentaries by the English Dominican monk Triveth, from the library of the dukes of Urbino. A *Pliny*, with interesting figures of animals. The *Meno-logia Græca*, or Greek calendar, of the 10th century, ordered by the emperor Basil: a fine example of Byzantine art, brilliantly illuminated with representations of basilicas, monasteries, and martyrdoms of various saints of the Greek Church. The *Homilies of St. Gregory Nazianzenus*, of the year 1063, and the *Four Gospels* of the year 1128, both Byzantine MSS. of great interest; the latter is from the Urbino library. A Greek version of the *Acts of the Apostles*, written in gold, presented to Innocent VIII. by Charlotte queen of Cyprus. The large *Hebrew Bible*, in folio, from the library of the duke of Urbino, for which the Jews of Venice offered its weight in gold. The *Commentaries on the New Testament*, with miniatures of the 14th century, by Niccolò da Bologna. The *Breviary of Matthias Corvinus* of the year 1492, beautifully written and illuminated by Attavanti. The *Parchment Scroll* of a Greek MS. of the 7th century, 32 feet long, with miniatures of the *history of Joshua*. The *Officium Mortis*, with beautiful miniatures. The *Codex Mexicanus*, a calendar of immense length. The dedication copy of the *Assertio Septem Sacramentorum*

* *Vetus et Novum Testamentum, ex antiquissimo Codice Vaticano, ed. ANGELUS MAIUS, S.R.E., Card., Rome, 1857, Spithöver; and Novum Testamentum, Romæ, 1859, Spithöver.*

adversus Martinum Lutherum, by Henry VIII., printed on vellum at London in 1521, with the king's signature and the autograph inscription on the last page but one, "Finis. Henry Rex."

"Anglorum rex Henricus, Leo Decime, mittit.
Hoc opus et fidei testis et amicitie."

2 *Letters from Henry VIII. to Anne Boleyn*, in French and English. The *Dante* of the 15th century, with miniatures by Giulio Clovio. The *Dante del Boccaccio*, in the very beautiful writing of the author of the *Decameron*, to which his signature as *Johannes de Certaldo* is affixed, and with notes said to be by Petrarch; the poem is preceded by Boccaccio's dedicatory epistle to the poet. A volume of *Tasso's Autographs*, containing a sketch of the first 3 cantos of the *Gerusalemme*, written in his 19th year, and dedicated to the duke of Urbino; and several of his *Essays* and *Dialogues*. *Petrarch's Autographs*, including the *Rime*. The Latin poem of *Donizo*, in honour of the Countess *Matilda*, with a full-length portrait of that celebrated personage, and several historical miniatures of great interest; among which are the repentance of the emperor Henry IV., his absolution by Gregory VII., &c. The *Lives of Duke Federico di Montefeltro*, by *Muzio*, and of *Francesco Maria I. della Rovere*, by *Leoni*, the latter with 5 fine miniatures by Giulio Clovio. The autograph copy of the *Annals of Cardinal Baronius*, in 12 volumes. The *Treatise of the Emperor Frederick II. on Hawking*, from the Heidelberg library. Several *Manuscripts of Luther*, and the principal part of the *Christian Catechism*, translated into German by *Melanchthon*, 1556. The most interesting, to the general visitor, of these MSS. are now exhibited to the public, being placed in 2 handsome inlaid cabinets, in the large hall of the library, which will be opened by the custode; to examine the others a special permission of the Prefect of the library is necessary.

We wish we could draw the attention of the proper authorities to the manner

in which one of the most important collections, and literary depôts in the world—the Vatican Library—is shown to visitors: they are hurried through it by a servant, more intent on receiving his fee than anything else. The selected collections of the most valuable MSS. formerly exhibited to the public are seldom shown except by special permission; the sight of the Medals and Coins is still more difficult. As to the Library of printed books and the *Stanza Borgia*, so interesting for their paintings by the great artists of the 16th century, they are closed. The library authorities at the Vatican would do well to imitate the liberality shown and facilities granted in other countries to the foreign visitor, e. g. at the British Museum, in the Imperial Libraries in Paris and Vienna, and in those of Florence, Venice, Milan, Turin, &c.

Manufactory of Mosaics.—Persons who have admired the beautiful mosaics of St. Peter's should visit, before they leave the Vatican, the studio in which they are manufactured. The number of enamels of different tints preserved for the purposes of the works amounts to no less than 10,000. The manufacture is by no means so mechanical as is generally supposed: great knowledge of art is requisite to do justice to the subjects which are thus invested with durability; some idea of the difficulty of the process may be formed from the fact that many of the large pictures have occupied from 12 to 20 years in their execution; that few of the smaller ones occupy less than 5 or 6; and that the rough portraits of the popes, now in progress for the Basilica of St. Paul's, can seldom be completed in less than 12 months. Visitors are admitted daily, by means of an order, easily procured through their bankers: the entrance to the manufactory is from a corridor at the corner of the Court of S. Damaso, and on the ground floor.

Gardens of the Vatican.—Few travellers visit these interesting gardens,

which deserve to be better known: they are entered from the further end of the long gallery of the Museo Chiaramonti. The first portion is that called the *Giardino della Pigna*, in the quadrangle formed by the Museo Chiaramonti, the Braccio Nuovo, the Etruscan Museum, and the long gallery of the library: it was begun by Nicholas V., and enlarged by Julius II. from the designs of Bramante, who constructed the 4 façades. In front of the principal façade is a large semicircular niche, containing the 2 bronze peacocks and the colossal *pigna* or pine-cone, 11 feet high, found in the mausoleum of Hadrian, and supposed to have stood on the summit of the building. In the centre of the garden is the pedestal of the Column of Antoninus Pius, found on Monte Citorio in 1709, and removed to this spot after the shaft, discovered at the same time, had been damaged by the accidental burning of the scaffolding on which it lay. It is 11 ft. high, 12 ft. on each of its sides, and ornamented with high reliefs, representing the apotheosis of Antoninus and Faustina, funeral games, allegorical figures of Rome, and a genius holding an obelisk. The inscription has been already quoted in the account of the column (p. 62). A flight of steps descends from the quadrangle of the *Giardino della Pigna* to the terrace of the Navicella, so called from a large fountain with a bronze ship in the centre, from every point of which water is made to flow. The view from this terrace over the northern part of Rome is very fine. Several very ingenious devices of waterworks play in this garden. In one place the visitor is made to stand on a circular space to admire the bronze *Pigna*, when water spouts from invisible openings in the ground around him. A similar mischievous device awaits him as he unpreparedly passes down the stairs to the terrace of the Navicella.

The Gardens of the Vatican, properly speaking, extend beyond the long line of buildings of the library and palace, along the declivity of the hill, occupy-

ing the space between the wall of Leo IV. and the modern fortified enceinte of Urban VIII. They are very extensive, with casinos, formal flower-gardens, and long alleys bordered with box hedges. No order to visit the gardens is necessary; a franc to the custode will be the best passport, during the hours when the Pope is not expected to walk.

The *Casino del Papa*, built by Pius IV. from the designs of Pirro Ligorio, is one of the most elegant villas in Rome. It is decorated with paintings by Baroccio, Federigo Zuccherò, and Santi di Tito, and has a beautiful fountain which pours its waters into a basin of pavonazzeto, adorned with antique groups of children riding on a dolphin. Among its antiquities is an interesting series of bas-reliefs in terra-cotta, collected by d'Agincourt and Canova. In the upper part of the gardens a portion of the mediæval wall of Leo IV. with two fine round towers is still standing, beyond which Pius IV. and Urban VIII. extended the present bastions. It was from the most western and elevated point of the latter, which enfilade the post-road from Civita Vecchia, that the French army suffered so severe and unexpected a repulse on their first approach to Rome in April 1849.

The *Pontifical Armoury*, behind the Sacristy of St. Peter's, contains numerous cannon, bombards, &c.; the most remarkable object is the iron armour of the Constable de Bourbon, which he wore, when killed before the Castle of St. Angelo, in 1527; a melancholy record of the cruel pillage which devastated Rome more than all the attacks of the barbarians, neither sparing the monuments of antiquity nor the works of the great masters of the Revival. His sword is preserved in the Kircherian Museum at the Collegio Romano. To visit the Armoury an order from the Pope's Majordomo is necessary.

The *Zecca*, formerly the *Pontifica*

Mint, now under the direction of the Italian Treasury, is also behind St. Peter's; open daily, except on Sundays and holy days, from 9 to 3. To see the workshops, an order from the Director will be necessary. Here are preserved all the dies of Papal medals struck since 1531, under Pope Martin V., 479 in number. The entire collection, in bronze, costs 985 frs. Any separate medal can be obtained.

THE CAPITOL.

The square of palaces which now covers the summit of the Capitoline Hill under the name of the *Piazza del Campidoglio*, was erected by Paul III. from the designs of Michel Angelo. The effect as we approach it from the *Piazza di Ara Coeli* is imposing, and remarkable for its fine effect of perspective. The easy ascent by steps *a cordoni* was opened in 1536, on the occasion of the entrance of the emperor Charles V. The more modern ascent, on the rt. of the *cordonata*, ornamented with flower-beds and shrubs, was opened to the public in 1873. In laying the foundations of the substruction wall, two interesting fragments of the Servian walls were brought to light, along with some architectural remains supposed to belong to the *Ædes Jovis Vejovis*. To make room for this avenue, the fine old house, began by Michel Angelo, was pulled down and its frescoes removed to the Pinacoteca Capitolina. The architectural decorations of the court have been inserted on the façade of the new house, under the Caffarelli Palace.

At the foot of the central stairs are 2 Egyptian lions, brought here by Pius IV. from the ch. of S. Stefano Sopra Cacco. At the summit of the steps, on the angles of the balustrades, are 2 colossal statues, in marble, of Castor and Pollux standing by the side of their horses: they were found in the Ghetto, in the middle of the 16th century, and are supposed to have belonged to the theatre of Balbus. Near these are the

celebrated marble sculptures called the *Trophies of Marius*. We have already noticed this misnomer in the description of the ruins (p. 102) near which they were discovered. Their style shows that they are imperial works; Winckelmann referred them to the time of Domitian, and recent antiquaries have even assigned to them so late a date as that of Alexander Severus. Next are the statues of Constantine and his son, found in his baths on the Quirinal. At the extremity of the balustrade, on the rt. of the ascent, is the *Miliarium*, or milestone, which marked the first mile on the *Via Appia*: it was found in 1584 in the *Vigna Naro*, a short distance beyond the modern *Porta di San Sebastiano*, and has inscribed on it the names of Vespasian and Nerva: as a pendant, on the opposite balustrade, is that which stood at the 7th mile on the same road, and which was brought here from the Giustiniani palace. In the centre of the piazza is the bronze equestrian statue of Marcus Aurelius. In the middle ages it was supposed to be a statue of Constantine, a fortunate error for the interests of art, since it was this belief which preserved it from destruction. A very curious tradition respecting it will be found in the '*Mirabilia Roma*.' There is a great uncertainty as to where it originally stood, some supposing it was in the fore-court in front of the Temple of Antoninus and Faustina in the Forum, others on the brick pedestal at the foot of the arch of Septimius Severus; it was subsequently placed in front of the Lateran, and was removed to its present position by Michel Angelo in 1538. It stands on a pedestal of marble formed from a single block of an architrave of the Temple of Castor and Pollux, in the Forum. It is one of the very few ancient equestrian statues in bronze which has been preserved entire, and, as a specimen of ancient art, is admitted to be the finest in existence. It was originally gilt, as may be seen from the traces of the gold still visible on the horse's head.

The admiration of Michel Angelo for the statue is well known; it is related that he said to the horse "*Cammina*," and declared that its action was full of life. So highly is it prized, that even in recent years an officer was regularly appointed to take care of it, under the name of the *Custode del Cavallo*. A bunch of flowers was annually presented to the chapter of the Lateran basilica as an acknowledgment that it belongs to them. While the statue stood in front of the Lateran in 1347, it played an important part in the festivities on the elevation of Cola di Rienzo to the rank of tribune. On that occasion wine was made to flow out of one nostril and water out of the other.

On the 3 sides of the piazza are the separate buildings designed by Michel Angelo. The central one is the Palace of the Senator; that on the rt. the Palace of the Conservators; that on the l. contains the Museum of the Capitol.

PALACE OF THE SENATOR,

Founded by Boniface IX. at the end of the 14th century, on the ruins of the Tabularium, as a fortified residence for the Senator. The façade was ornamented by Michel Angelo with Corinthian pilasters, and made to harmonise with his new palaces. In front it is approached by a double flight of stairs. At the base is a large fountain constructed by Sixtus V., and ornamented with 3 statues: that in the centre, of Minerva, in porphyry, found at Cori, commonly called *Rome triumphant*; the marble head and arms are modern: the 2 others are colossal figures of the Nile and the Tiber, which existed *in situ* on the Quirinal in the 15th centy., and were commonly called *Rome* and *Bacchus*. The principal apartment in this palace is the hall, decorated in the worst taste: it contains statues of Paul III., Gregory XIII., and Charles d'Anjou as Senator of Rome in the 13th centy.; a bust of Count Cavour, another of King Victor Emmanuel, and casts of the *Æginetic*

marbles, now in Munich, a gift of the King of Bavaria. In the upper rooms are the offices of the Municipality, the local police courts, the apartments of the Academy of the Lincei, and, high above all, the Observatory of the Capitol attached to the Chair of Astronomy, at the University, now filled by Prof. Respighi. From near this we may ascend to the summit of the Tower, remarkable for one of the most instructive views of Rome, described in a preceding page (p. 12). The great bell of the Capitol, the celebrated *Patarina*, captured at Viterbo in the middle ages, is suspended in this tower. In the lower floor, occupying the portico of the Tabularium, are several fine fragments of ancient architecture discovered in the subjacent Forum, and lower down still the passages leading to some interesting remains of the substructions of the Capitol and of the Tabularium, which well deserve a visit. (See p. 23.) A great portion of these substructions is now temporarily filled up with the works of art and architectural fragments, which are daily brought to light in the construction of the new quarters of the city. To see these extremely valuable collections, which are strictly private, application must be made to the Secretary of the Archaeological Commission, Sig. Rodolfo Lanciani, whose office is behind the Capitoline Museum. A letter of introduction, or personal acquaintance, will enable visitors to see also the collection of bronzes, cameos, coins, &c., which are preserved in the rooms of the Archaeological Commission. The upper portico of the Tabularium is arranged as a Topographic Museum of Rome, for the preservation of those architectural fragments which cannot be left *in situ*.

[The museum and gallery of the Capitol belong to the municipal body (the S. P. Q. R.), and are supported from its funds: they are open to the public gratuitously on Sundays until 2 P.M.; and on week-days from 9 to 3 P.M. on payment of 50 centimes.]

PALACE OF THE CONSERVATORS,

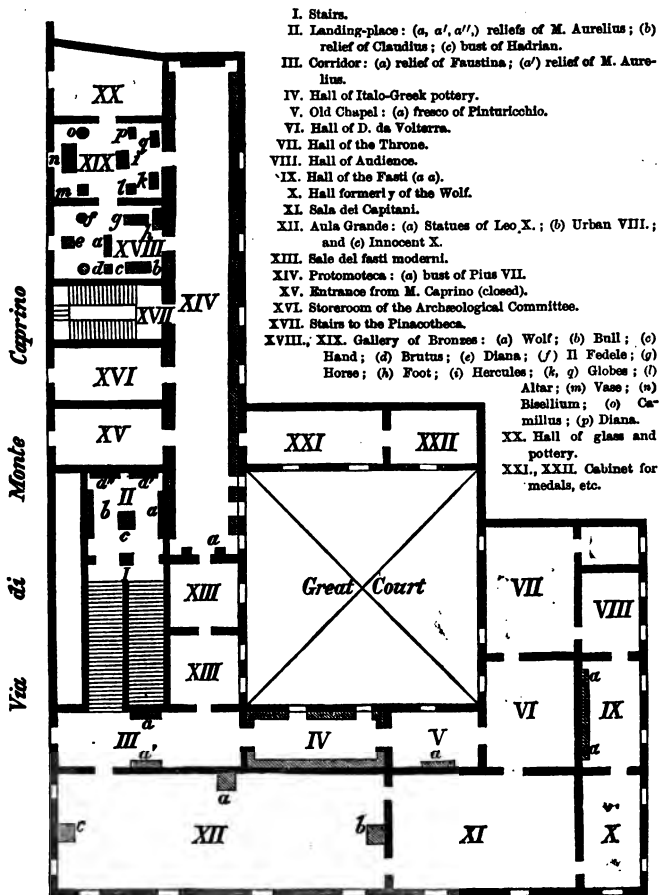
On the W. side of the square, containing the Protomoteca, or collection of busts of illustrious Italians, the Gallery of Pictures, the Halls of the Conservators, with the Fasti Consulares, the Italo-Greek (Etruscan) collection, the galleries of bronzes, and domestic utensils. Under the arcade, within the court, on the rt. hand is a colossal statue of Julius Cæsar (2 *a*); on the l. one of Augustus (2 *b*), with the rostrum of a galley on the pedestal, an allusion probably to the battle of Actium, originally in the collection of the Bishop Ruffini. In different parts of the court are several interesting fragments: a colossal marble head of Domitian; the massive marble pedestal on which stood the cinerary urn of Agrippina (3 *a*), wife of Germanicus, discovered near the Mausoleum of Augustus, with the very interesting inscription—OSSA—AGRIPPINÆ. M. AGRIPPÆ F—DIVI. AUG. NEPTIS. VXORIS.—GERMANICI CÆSARIS.—MATRIS C CÆSARIS AUG—GERMANICI PRINCIPIS;—a cavity cut in it served as the standard measure for grain—*Rubiata di grano*, as it is styled in Gothic letters—in the middle ages; the inscription to Agrippina is of the time of Caligula, when he caused the ashes of his mother to be removed to the imperial mausoleum, from the place where Tiberius had caused them to be buried;—a fragment of a colossal column in red porphyry, found in the basilica of Constantine. The feet and hand of 2 colossal statues, in marble, are interesting fragments; they are supposed to have belonged to the statue raised on the Capitoline by Lucullus to Apollo, and to a second effigy of the same god, 80 cubits high, fragments of which were found behind the Basilica of Constantine. In the back part of the court are the statue of Rome Triumphant, from the Cesi collection (4 *a*), and on its pedestal the keystone of an Arch of Trajan, with a bas-relief of a captured province, probably Dacia; 2 captive Scordiscan

kings, in *bigio morato*, from the Cesi collection; the group of the lion attacking a horse, found in the bed of the Almo, remarkable for its fine workmanship and for the restorations by Michel Angelo; a hand and head of a colossal bronze statue, supposed to be portions of that of Commodus.

The *Protomotheca*, or collection of busts, formerly in the rooms marked 7, has been removed to the upper floor, and the apartments are now occupied by the *Municipal Office for Statistics and Civil Marriages*.

At the foot of the staircase, Michel Angelo's restoration of the Duilian Column (c), with the fragment of the ancient inscription, will not fail to attract attention: the fragment of an inscription on the pedestal is relative to the first naval victory over the Carthaginians, by Caius Duilius, A.U.C. 492, and was discovered in the 16th centy. near the arch of Septimius Severus. On the staircase are some interesting bas-reliefs: that of Curtius leaping into the gulf is curious, the gulf being here represented as a marsh: it is of a very rude style of art, and was found near where the event represented is supposed to have occurred, opposite the church of Sta. Maria Liberatrice. The long inscription on the opposite wall in Gothic characters is relative to the gift of the Caroccio, or Chariot, sent to Rome as a trophy by the Emperor Frederick II., by whom it was taken in 1237 from the Milanese, at the battle of Corte Nuova.

The series of large alto-reliefs, on the walls of the first and second landing-places, represent events in the life of the Emperor Marcus Aurelius, and are not only interesting as works of fine sculpture, but as showing several monuments of Rome as they existed during the reign of that sovereign. Of the four inserted in the first landing-place, three (*a*, *a'*, *a''*) were brought from the ch. of S. Martina, the fourth (*b*) was discovered about 1594, in the Piazza di Sciarra, with other remains of the arch of Claudius. The first on the left (*a*)

PLAN OF THE PALAZZO DEI CONSERVATORI—*First Floor.**Piazza del Campidoglio*

represents Marcus Aurelius sacrificing before a Temple of Jupiter; (a') his triumphal entry into Rome; (a'') his granting peace to the Germans; the last (b) the Emperor Claudius presented with the globe of power by an allegorical figure of Rome. The head of the Emperor has been wrongly restored as Marcus Aurelius. At the head of the stairs, two other large alto-relievos representing an harangue by Marcus Aurelius (III., a'), and the Apo-

theosis of Faustina the elder (*a*), were taken from the arch dedicated to that emperor and to Lucius Verus, which formerly existed in the Corso, near the Palazzo Fiano, and which was taken down in 1563 by Alexander VII. to widen that great thoroughfare of the modern city. Of the others which were on the same arch, one is in possession of Duke Torlonia. In the centre of the first landing-place is a pedestal on which stands a good bust of Hadrian (II., *c*), and below a dedicatory inscription to that emperor by the *Magistri Vicorum Urbis* of the 14 Regions of Rome, and containing the names of the 1st, 10th, 12th, 13th, and 14th, with those of the respective streets.

The *Halls of the Conservatori* (IV—XII) are not open to the public, but access is at all times easily obtained on application to the Syndic of Rome, whose offices are in the adjoining Palazzo Senatorio.

1st Room (XII), painted in fresco by *Cav. d'Arpino*, with subjects taken from the history of the Roman kings: the finding of Romulus and Remus, the foundation of Rome, the rape of the Sabines, Numa Pompilius sacrificing with the vestals, battle between Tullus Hostilius and the army of Veii, battle of the Horatii and Curiatii, &c. The other objects of interest are the marble statues of Leo X. (a very poor production by G. del Duca) (*a*), of Urban VIII. by Bernini (*c*), and of Innocent X., in bronze, by Algardi (*b*); medallions of Christina of Sweden, and of Maria Casimira, queen of Poland; and a representation of a sturgeon of the size beyond which all caught in the Tiber belong to the *Senatus Populusque Romanus*.

2nd Room, Sala dei Capitani (XI), painted by *Laureti*, with subjects from the history of republican Rome: Mutius Scaevola burning his right hand before Porsenna, Brutus condemning his two sons to death, Horatius Coclès on

the Sublician bridge, the battle of Lake Regillus. The statues in this room are of celebrated Roman generals in modern times: Marc Antonio Colonna, the conqueror of the Turks at Lepanto; Tommaso Rospigliosi; Francesco Aldobrandini; Alessandro Farnese, duke of Parma, distinguished as a commander in Flanders; and Carlo Barberini, brother of Urban VIII.

3rd Room (X), painted in fresco by *Laureti*, wrongly attributed to *Daniele da Volterra*, with subjects taken from the wars with the Cimbri. This hall formerly contained the Bronze Wolf and other valuable antiquities, which have been lately removed to the Gallery of Bronzes. On the walls are inserted the front of a sarcophagus, representing the gate of Hades with 2 genii on each side, not older probably than the 4th century; and an interesting bas-relief, representing a splendid edifice called the Temple of Solomon, with a team of oxen or buffaloes drawing a vehicle laden with architectural decorations. The picture of S. Francesca Romana on the wall is a good work by Romanelli; that of the Dead Christ opposite is by *Cosimo Piazza*.

4th Room (IX), containing the celebrated *Fasti Consulares* (*a*, *a*), found near the three columns in the Roman Forum, belonging to the Temple of Dioscuri. (See Lanciani's article in the 'Bull. dell' Inst. Arch.' March 1871.) These inscriptions contain a list of all the consuls and public officers to the time of Augustus: they are much mutilated, and broken into numerous fragments; but they are still legible, and have been illustrated with great learning by the late Cav. Borghesi: they give the names of the consuls from A.U.C. 272 to the reign of Augustus. The records preserved by these inscriptions, however, had not been uniformly kept; after A.U.C. 600 (B.C. 143) they become imperfect, several magistrates after that time are altogether omitted, only one of the 10 tribunes being mentioned. These interesting records, attributed by some

to Verrius Flaccus, were discovered in the reign of Paul III., when they were arranged by Bottari, Michel Angelo having designed the architectural decorations by which they are surrounded: some portions more recently found were added by Fea in 1820. During the recent researches made by Signor Rosa, in the Forum, some more fragments of the *Fasti Triumphales* and *Consulares* have been brought to light. It is expected they will be shortly added to the Capitoline set. The bust of Gabriele Faerno here is one of the few executed by Michel Angelo. There is a fine column of Egyptian breccia supporting a bust of Hadrian in the centre of this room. It is remarkable mineralogically from the great number of rolled fragments of red granite which it contains.

5th Room (VIII) (Hall of Audience), containing a bust in rosso antico, called, on no authority, Appius Claudius, a bust of Tiberius, 2 bronze ducks found among the ruins in the gardens of Sallust, a small head of Isis in bronze, a head of Medusa by *Bernini*, and a Holy Family, after Raphael, attributed to *Giulio Romano*. There are other ancient busts in this room, called Alcibiades, Socrates, Diogenes, and Sappho.

6th, the Throne Room (VII), is ornamented with a frieze in fresco by *Daniele da Volterra*, representing events in the life of Alexander the Great, in 8 compartments. The walls are hung with faded tapestry, made in the hospital of San Michele from the designs of Rubens and Poussin. The busts in the corners of this room have had the names of Ariadne, Poppæa, wife of Nero, &c., given to them.

7th Room (VI), painted in fresco with subjects taken from the history of the Punic wars, by *Daniele da Volterra*.

8th Room (V), formerly a chapel containing on the l. wall a fresco, Madonna and Child throned, with adoring angels

on either side (*a*), attributed by some to *Pinturicchio*—more probably by *Il Ingegno*: the 4 Evangelists, by *M. A. Caravaggio*; the Almighty, on the roof, by the *School of the Caracci*; Sta. Cecilia, S. Alexis, S. Eustachius, and B. Luigia Albertoni, by *Romanelli*. The altar-picture, the Madonna and Child with St. Peter and St. Paul, by *Avanzino Nucci*, has been removed to the Pinacoteca.

IV. Room of early Italian pottery, chiefly of the ante-Roman period, from Cervetri, Tarquinii, Veii, &c., bronzes, ivories, &c., formed by Sig. Augusto Castellani, the celebrated jeweller, and most liberally bestowed by him on the Municipal Museum of his native city in 1867. *Obs.*: A candlestick with its torch of pine wood (4th screen on the l.), and a valuable collection of prehistoric pottery (screen near the 2nd window) discovered under the volcanic beds of peperino, near Alba Longa, with rude sketches of the cervus elaphus and other fossil animals.

On the walls of the two rooms (XIII) leading to the Picture Gallery are placed the modern *Fasti Consulares Capitolini*, a series of inscriptions of the names of the Roman Conservators, from the year 1540 to the present time. Around one of these rooms stand 4 standard measures of wine and oil of the 14th centy., bearing the arms of the house of the Cætanis.

PROTOMOTHECA.

In the corridor leading to the Picture Gallery (XIV) has been lately arranged the collection of busts of the most eminent Italians, including those which formerly stood in the interior of the Pantheon. The busts stand on half-columns of Sardinian granite, removed from the footway of the Corso. The regulations of Pius VII., defining the rules of admission to this new temple of Fame, are engraved on a marble slab, inserted in the wall, near the entrance door to the gallery. The busts of eminent

foreigners preserved here, placed in the Pantheon among the native celebrities, on the ground that they had become entitled by their long residence at Rome to the honour of naturalised Italians, are those of Nicholas Poussin, Raphael Mengs, Winckelman, Angelica Kauffmann, d'Agincourt, and Joseph Suvée, director of the French Academy. As each piece of sculpture is carefully labelled with the name of the personage it represents, we shall only direct the attention of the visitor to the exquisite bust of Pius VII. by *Canova* (*a*), one of his finest works, and to the monument of *Canova* at the end of the gallery by *Fabris*.

GALLERY OF BRONZES.

The door beyond the entrance to the Pinacotheca leads to the Gallery of Bronzes, which is now being arranged under the direction of Sig. Castellani. It consists of two rooms, ill-suited for the artistic enjoyment of the works of art which they contain: but it is fair to state that a new wing will be built for the Museum as soon as the Municipal finances suffice for the outlay.

First Room (XVIII).—The celebrated *Wolf of the Capitol*, one of the most interesting relics of the early arts and history of Italy.

"And thou, the thunder-stricken nurse of Rome!
She-wolf! whose brazen-imag'd dugs impart
The milk of conquest yet within the dome
Where, as a monument of antique art,
Thou standest:—Mother of the mighty heart,
Which the great founder suck'd from thy wild teat,

Scorch'd by the Roman Jove's ethereal dart,
And thy limbs black with lightning—dost thou yet

Guard thine immortal cube, nor thy fond charge forget?"—*Childe Harold*.

It would be easy to fill a volume with a recital of the controversies to which this specimen of ancient art has given rise. Some authorities identify it with the wolf mentioned by Dionysius and Livy, others regard it as that alluded to by Cicero, while Winckel-

mann and later antiquaries confound the two, and describe the wolf mentioned by the historian as the same which was struck with lightning in the time of the great orator. The wolf mentioned on the authority of a more remote writer, Fabius Pictor, by Dionysius, was an ancient work of bronze, standing when he saw it. The wolf mentioned by Cicero, both in the *Catiline orations* and in his poem on the Consulate, as a small gilt figure of Romulus sucking the teat of a wolf which was struck with lightning, and which his hearers remembered to have seen in the Capitol:—"Tactus est ille etiam qui hanc urbem condidit Romulus, quem inauratum in Capitolio parvum atque lactentem, uberibus lupinis inhiantem fuisse meministis."—*Catilin.*, iii. 8. It is generally admitted that the wolf of Cicero is not the one mentioned by Dionysius; while the gilding, still traceable on that before us, and the fracture in the hind leg, which to credulous eyes appear to have been caused by lightning, have induced some writers to regard it as the one alluded to by Cicero in the passage above quoted. There is little doubt of its high antiquity: the workmanship is manifestly of an early period, at least the workmanship of the wolf; for the twins are modern. The great difficulty which has arisen in the solution of the question is the discrepancy in the statements of the antiquaries respecting the precise spot on which it was discovered. It would lead us beyond our limits to follow the authorities on this subject; but the reader will find the whole question ably examined in Sir John Hobhouse's note to the passage of *Childe Harold* quoted above. In regard to the main fact, "it is," he says, "a mere conjecture where the image was actually dug up; and perhaps, on the whole, the marks of the gilding and of the lightning are a better argument in favour of its being the Ciceronian wolf than any that can be adduced for the contrary opinion. At any rate it is reasonably selected in the text of the poem as one of the most in-

teresting relics of the ancient city, and is certainly the figure, if not the very animal, to which Virgil alludes in his beautiful verses:—

“ ‘Geminis huius ubera circum
Ludere pendentes pueros, et lambere matrem
Impavidos: illam tereti cervice reflexam
Mulcere alternos, et corpora fingere lingua.’ ”
Æneid, viii. 630.

Bronze Horse belonging to an equestrian statue, found in 1849 in the Vicolo della Palme, in the Transtevere, along with the Vatican Apoxyomenos and the *Bronze Bull*, a massive fragment greatly injured and corroded. *Colossal hand and foot*, supposed to belong to the statue of Commodus (?) the head of which is preserved in the courtyard of this palace. *Statue of a youth* extracting a thorn from his foot, called the Pastore Marzio, one of the finest original Greek works. *Head of L. Junius Brutus*, with the eyes in enamel, presented to the City by Cardinal Pio di Carpi in the 16th centy. *Diana Triformis*, a group representing the moon, Diana, and Hecate, each having the attributes of the crescent, the arrow, and the key. *Pqçillator*, a graceful statuette of a domestic god, discovered near the railway station in 1871. *Bronze vase*, ornamented with nail heading, discovered at Palestrina, and presented to the city by Sig. Augusto Castellani. *A bronze finger*, discovered near the Piazza Colonna, a gift of Marchese Ferraioli.

Second Room (XIX).—The celebrated *Bisellium*, magistrate's seat, of bronze, inlaid with silver, a perfect bijou in its class, discovered at S. Vittorino, near Amiternum, and presented to the Museum by Sig. Augusto Castellani in 1873. *Two bronze globes* of sovereignty, one held by the hand already described, and the other belonging to the statue of Trajan that originally stood on his column. *Sacrificial tripod*, formerly in the Chigi Museum. *Large vase* of fluted bronze, found at the bottom of the sea at Porto d'Anzio, in the time of Benedict XIII.; handles and foot

restored. The Greek inscription on the rim states that it was presented by Mithridates, King of Pontus, to a gymnasium of the Eupatorists. The two words added in italics are interpreted by Winckelmann “KEEP ME CLEAN.” A *Camillus*, one of the young patricians who had the honour of assisting at the sacrifices; a work of the highest merit. *Diana multimamma*, a marble statue, with the head and hands in bronze.

Third Room (XX).—This room contains a collection of domestic utensils in terra-cotta, glass, and bronze, discovered in laying the foundations of the new quarters on the Quirinal and Viminal. The collection is now being arranged by Sig. R. Lanciani.*

GALLERY OF PICTURES.

Although, as regards actual numbers, much more extensive than the Pinacotheca of the Vatican (there are about 230 pictures in all), the Capitoline gallery is greatly inferior as regards the value of its contents. It has few works, indeed, of first-rate merit, the greater number being of a second and third class. It was founded by Benedict XIV. in the last century, and is open on the same days, and under the same regulations as to copying, &c., as the Museum. An abridged printed catalogue is sold by the Custode.

Staircase (XVII).—*Frescoes* removed from the house of M. Angelo at the Salita delle 3 pile, destroyed in 1871. *Avanzino Rucci*, the Madonna and Child with S. Peter and S. Paul, formerly in the Chapel of the Palazzo dei Conservatori.

First Room.—2, Guido, The Holy Spirit rising to Paradise. 6, *F. Ro-*

* Observe a *chariot* inlaid with reliefs in bronze repoussé, discovered near the rly. station—a cinerary urn in oriental alabaster, enclosed in a case of lead, and put in an earthen jar, discovered in the Piazza V. Emanuele—a collection of *ex votos*—a collection of Etruscan pottery discovered in the earliest tombs of the Esquiline etc.

manelli, Santa Cecilia. 7, *Pietro da Cortona*, The Triumph of Bacchus. 9, *Albani*, A Magdalene. 10, *L. Giordano*, Worshipping the Golden Calf. 13, *Guercino*, St. John the Baptist. 14, *N. Poussin*, The Triumph of Flora, a repetition of the same subject in the Louvre. 16, *Guido*, The Magdalene. 18, *D. da Volterra*, St. John the Baptist. 20, *Domenichino*, The Cumæan Sibyl, an inferior repetition of the same subject in the Borghese gallery. 21, *F. Romanelli*, David with the head of Goliath. 23, *Mazzolino da Ferrara*, The Marriage of the Madonna. 25, *Ag. Caracci*, Sketch of his large picture of the Communion of St. Jerome in the Gallery at Bologna. 26, *Tintoretto*, The Magdalene, bearing the painter's signature. 27, *Fra Bartolommeo*, The Presentation in the Temple. 28, *An. Caracci*, A copy of Correggio's picture of St. Catherine in the Gallery at Naples. 30, *Albani*, A Holy Family. 31, *Maria Sublegras*, A copy in miniature of the Magdalene before Christ, painted by her husband. 32, 33, *An. Caracci*, Two Madonnas. 34, *Guercino*, THE SIBILLA PERSICA. 36, *F. Mola*, Hagar and Ishmael. 29, *Dosso Dossi*, Christ disputing with the Doctors. 40, *Pietro da Cortona*, Portrait of Urban VIII. 41, *Poussin*, Orpheus. 42, *Palma Vecchio*, The good Samaritan. 44, *Gaudenzio Ferrari* (?), Madonna and Child. 46, *Giacomo Bassano*, The Adoration of the Magi. 47, *Pietro da Cortona*, The Rape of the Sabines. 48, *Lud. Caracci*, St. Francis. 49, *Domenichino*, S. Sebastian. 52, *Sandro Botticelli*, A Virgin, with SS. Martin and Nicholas. 55, *Ag. Caracci*, A Holy Family. 54, 56, *Garofalo*, Sta. Catherine and a Holy Family. 58, *Pietro da Cortona*, Iphigenia. 61, *Guido*, His own Portrait. 61, *Lud. Caracci*, The Baptism of Our Saviour. 62, *Scarsellino*, The Adoration of the Magi. 65, 67, *Garofalo*, A Madonna in Glory, and Sta. Lucia. 69, 74, *Giorgione*, Portraits. 76, *Pol. di Caravaggio*, Meleager, in chiaro-scuro. 78, *Francia*, Madonna and Saints, extremely doubtful as to the master; painted, according to the in-

scription, in 1513, for Alberico Malatesta. 79, 87, *Gio. Bellini*, S. Sebastian, and the portrait of a Bishop. 80, *Velasquez*, His own portrait. 89, Romulus and Remus. 91, *Guido*, A Sketch of the Holy Spirit ascending to Paradise.

Second Room.—94, *G. Bassano*, The Forge of Vulcan. 97 and 99, *Guido*, Cleopatra, and Lucretia. 198, *Mantegna*, A Holy Family. 101, *Fil. Lippi*, Christ disputing with the Doctors. 103, *Domenichino*, Sta. Barbara. 104, *Mazzolino da Ferrara*, The Infant Saviour. 100, 106, *Vandyke*, Portraits of persons unknown. 108, *Tintoretto*, The Baptism of Our Saviour. 109, *Guercino*, St. John the Baptist. 114, *Tintoretto*, The Flagellation. 117, *Guercino*, Augustus and Cleopatra. 115, 118, *Bassano*, Christ driving the Dealers from the Temple, and our Saviour crowned by God the Father. 119, 122, 125, *Lud. Caracci*, St. Sebastian, a Holy Family, and St. Francis. 124, *Titian*, The Baptism of Christ, with the painter's portrait in profile. 126, *Guercino*, St. Matthew. 127, *Perugino*, A Madonna and Child. 128, *M. Caravaggio*, A fortune-teller. 131, *Guido*, Christ and St. John. 132, 136, *Gio. Bellini*, Portraits, the first supposed to be his own. 133 and 135, *An. Caracci*, Madonnas with St. Francis; 134, Portrait of Michel Angelo, formerly attributed to himself. 137, *Domenichino*, Hercules, with a Landscape. 139, *Gio. Bellini*, St. Bernard. 142, *Albani*, The Nativity of the Virgin. 143, *GUERCINO*, Santa Petronilla, considered as one of the finest productions of the master, and certainly the chef-d'œuvre of the Gallery of the Capitol. The lower part of this large composition represents the grave of the martyr, where her body is shown to Flaccus, a Roman Senator, to whom she had been betrothed: in the upper part the Saint is ascending to heaven. This picture formerly stood in St. Peter's, where it has been replaced by a copy in mosaic, perhaps one of the most successful facsimiles in that branch of copying. 147, *Andrea Sacchi*, A Holy Family. 148, 149, *P. Veronese*, Peace and Hope.

154, *Id.*, The Magdalene. 123, *Gaudenzio Ferrari*, The Woman taken in Adultery. 150, *Giulio Romano*, The Fornarina. 151, *Scarsellino*, The Flight into Egypt. 153, *Cav. Arpino*, Diana. 157, *Giulio Romano*, Judith. 159, 162, *Teodone*, Two peasants. 161, 164, 166, *Garofalo*, The Annunciation, and the Madonna and Child in Glory. 163, *Gaudenzio Ferrari*, Christ in the cradle. 169, *Carlo Cignani*, A Madonna and Child. 170, *Claude*, A doubtful landscape. 175, 177, 178, *Guido*, Small pictures attributed to. 176, *Tintoretto*, The Crowning with Thorns. 180, *Titian*(?), The Woman taken in Adultery. 188, *Guido*, Europa. 189, *Scarsellino*, The Conversion of St. Paul. 190, *Pietro da Cortona*, The Defeat of Darius at Arbela. 193, *Lud. Caracci*, Santa Cecilia. 193, *P. Veronese*, The Ascension. 196, *Cola d'Amatrice* (a rare master at Rome), The Assumption, and the Death of the Virgin. 200 and 204, *Garofalo*, A Madonna with certain Doctors of the Church, and the Adoration of the Magi. 203, 206, *Polemburg*, Landscapes. 208 to 217, *G. Vanvitelli*, Views of the Ponte Sisto, of Monte Cavallo, of the Ponte Rotto, of the Castel Sant' Angelo, and other monuments at Rome. 218, *F. Mola*, David and Nathan. 222, *Bassano*, Christ in the house of Simon the Pharisee. 223 and 224, *P. Veronese*, SS. Mary and Anna with Angels. The Rape of Europa, a repetition of the picture in the Ducal Palace at Venice. 228, *Luca Cambiasi*, A Virgin and Child.

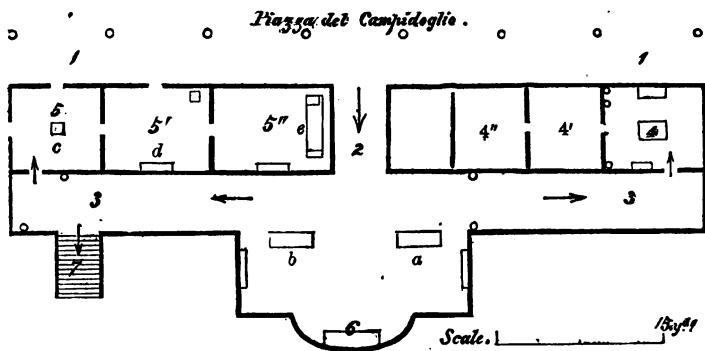
The pictures formerly in the Secret Cabinet at the Capitol have been transferred to the gallery of the Academy of St. Luke's, and are noticed there.

MUSEUM OF THE CAPITOL.

The building on the E. side of the piazza, opposite to the palace of the Conservators, contains the *Museo Capitolino*, or Gallery of Sculpture. It was begun by Clement XII., and augmented by Benedict XIV., Clement

XIII., Pius VI., Pius VII., and Leo XII. It is a most interesting collection, although much less extensive than that of the Vatican. The old catalogue, no longer sold, is very imperfect: a new one is in preparation. At the bottom of the *Court* (6) is the colossal recumbent statue of the Ocean, known by the popular name of *Marforio*, derived from its having stood in the Forum of Mars (Martis Forum) near the Capitol, and celebrated as having had pasted on it the replies to the satirical witticisms of Pasquin. The 2 sarcophagi on either side (*a*, *b*) in marble, with Christian emblems, one belonging to a certain Licentius, who died A.D. 406, during the Consulate of Arcadius and Anicius Probus, and the other, of nearly the same period, belonging to the public orator (*Rhætor Urbis*), Flavius Magnus, were discovered under the basilica of S. Lorenzo fuori le Mura. Built into the side wall are consular fasces in relief, and many inscriptions, mostly relating to the Prætorian cohorts, discovered in 1751, outside the Porta Salara, in the Vigna del Cinque. Two Satyrs, in form of Telamones, discovered about 1562 in the Piazzetta dei Satiri, near the Theatre of Pompey. Fluted sarcophagus of Aurelia Extricata, found in the catacombs of S. Sebastian in 1744. Sarcophagus, with boar and deer hunts on the frieze, from the same catacombs. In the *Lower Corridor* (3) on each side of the entrance are the following objects:—1. Endymion and his dog, found in the Via Merulana, hands and arms restored. 2. Apollo, a semi-colossal torso, found in the Villa Palombara, on the Esquiline. 3. Colossal statue of Minerva. 4. Fragment of a statue of Hercules with the Hydra, belonging to the statue No. 32, and discovered after its restoration by Algardi. 5. Portrait statue of a Roman lady; head antique, but adapted. 6. Sarcophagus, with Bacchanalian reliefs, from the monastery of Campo Marzio. 7. Apollo. 8. A bas-relief of a Roman province, discovered, with many others, in the Piazza di Pietra. 9. Colossal

MUSEUM OF THE CAPITOL—GROUND FLOOR.



1. Portico, on Piazza.
2. Entrance from ditto.
3. Lower Corridor.
4. Hall of Mythras.

- 4'. 4'' Marbles, chiefly inscriptions.
5. Halls of the Urns.
6. Hemicycle and Statue of Marforio.

head of Cybele, found at Hadrian's villa. 11. Captive Dacian king, in pavanozzetto marble, a fragment of one of the statues on the arch of Constantine. 13. Colossal statue of Faustina the elder, discovered under the railway station. 14. Fragment of a bas-relief, with a Sow, from the Via Appia. 22. Diana, greatly restored. 25. Polyphemus, a group of doubtful antiquity, restored as the god Pan. 26. Mercury, bought for the Museum in 1816. 27. Sarcophagus, with the portrait of the deceased, and the recumbent figures of Ceres and Oceanus. It formerly existed on the staircase of the Aracœli. 28. Hadrian, in sacrificial costume, discovered in the 16th century, near S. Stefano Rotondo; left hand restored. 31. The Cyprian Mars, found on the Aventine; the torso is antique, and elaborately sculptured. The modern restorations are out of proportion. 32. Hercules killing the Hydra, discovered at S. Agnese, on the Via Nomentana, and restored by Algardy, before the discovery of the original left leg with the Hydra, described under No. 4. Near this is a portion of a colossal

statue in red porphyry. There are several fragments of the bases and capitals of the columns from the Temple of Concord in this vestibule, which will interest the architect, from the elaborate manner in which they are executed; and the pedestals supporting Nos. 15 and 16 found near the Pyramid of Caius Cæstius (see p. 81), with inscriptions relative to its erection, with the names of his heirs, M. Valerius, Messalla Corvinus, P. Rutilius Lupus, Junius Silanus, L. Pontius Mela, D. Marius Niger, and M. Agrippa, names well known in history. At the extremity of the corridor, on the l., is the

Hall of Mythras, so called from the monuments relating to the worship of that divinity, deposited here after the removal of the collection of bronzes to the Palazzo de' Conservatori. Beginning from the left, *Obs.* a Mythriac bas-relief, discovered in 1874, opposite the ch. of St. Pietro e Marcellino, on the Via Merulana, originally gilt and painted. Mythriac bas-relief in travertine, with inscription, found in the Via di Borgo S. Agata. Mythriac bas-

relief in marble, found in 1872, in making the new ascent to the Capitol. Group of Mythras sacrificing the Bull (temporarily placed in the adjoining room), found in 1874, opposite the ch. of St. Pietro e Marcellino, on the Via Merulana. Trapezophori, ornamented with Grecian acanthus leaves, a gift of Sig. Augusto Castellani. Sarcophagus, with bas-reliefs, representing Tritons and Nereids carrying souls in their arms, found in 1874, in laying the foundations of the west wing of the Cemetery of S. Lorenzo. A niche in marble with a sitting statuette of the Earth, discovered in the same spot in 1870. On the niche is placed a beautiful cinerary urn of Oriental alabaster, discovered in the same spot in 1859. Fluted Sarcophagus, found on the Via Nomentana, near the Villa Reinach, in 1873.

Hall No. II.—On the walls are inserted many inscriptions and fragments, bequeathed to the Museum by Sarti. The inscription No. 15, discovered on the Pincian Hill, in 1868, is particularly interesting, as showing that the hill belonged to the family of the Acilii Glabrones, and was kept as a garden. 9. Peperino base of a statue, found in 1867, on the site of the portico of Philippus, near the Piazza Tartaruga. It bears the name of M. Fulvius Nobilior, the conqueror of Epirus. 11. Peperino base of a votive offering made to Hercules by M. Minucius, during the 2nd Punic War. 18. Monumental cippus, discovered in 1866, in the Campo Verano, or extramural cemetery, and bearing the name of a freedman of the Sabinii Verani. In the centre of the room stands the celebrated Sarcophagus of Vicovaro, discovered in the neighbourhood of that town in 1870, and one of the largest monolithic masses known. The bas-relief represents the Caledonian hunt.

Hall No. III.—On the walls are inserted inscriptions from the Sarti and Melchiorri collections, among which one belonging to Septicius, a wreath-maker

from the Sacra Via, and another belonging to Cacus, a money-changer, from the Basilica Julia. The Mosaic Tables, placed against the wall, were removed, in 1869, from the ruins of the palace called *Ad Dvas Domos*, in the Vicolo Sterrato, near S. Niccolo da Tolentino. In the centre of the room stands the sepulchral cippus of Q. Sulpicius Maximus, a boy of eleven years, who won the præmium for Greek poetry against 52 competitors, in the third celebration of the *Agon Capitolinus*, instituted by Domitian, in A.D. 86. His fine composition, the subject of which is, "How Jupiter reproached the Sun for entrusting his chariot to Phaeton," is engraved on each side of his portrait. This interesting monument was discovered in 1871, in pulling down the old Porta Salaria.

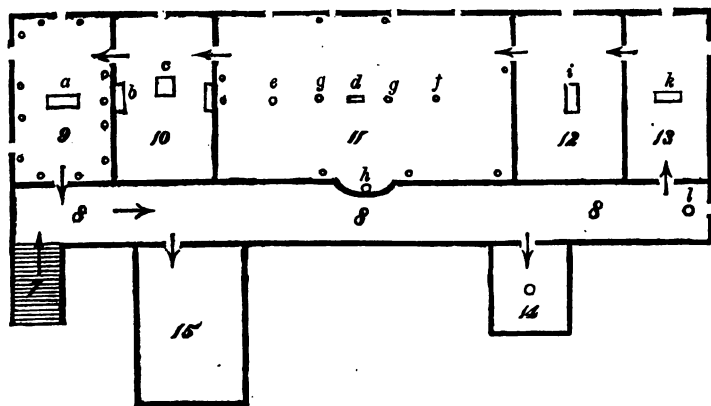
Halls of the Urns (5, 5', 5').—At the opposite extremity of the ground floor corridor are 3 rooms, containing a series of Imperial and Consular inscriptions, arranged on the walls, down to the reign of Theodosius, and some interesting specimens of ancient sculpture. In the first room (5), a square altar of Greek marble (c), found at Albano, with bas-reliefs of the Labours of Hercules, in the best Greek style, is particularly worthy of notice; upon it is a curious statue of an old drunken Silenus supporting a wine-skin, from which water poured into a fountain. It was discovered in June 1874, in the Piazza del Macao. On the shelf round the hall are several unknown busts, of no artistic value. In the 2nd room (5'), called the *Hall of the Sarcophagus*, is a sarcophagus (d) discovered in 1829, in the Vigna Ammendola, at the 2nd milestone on the Appian Way; the bas-reliefs in front represent a combat between the Gauls and Romans, in which the former are represented with cords round their necks, as on the statue of the Dying Gladiator. The Gaulish chief in the foreground, in the act of killing himself, is supposed to be Ancorestus, defeated in A.U.C. 417 by the Consul Atilius Regu-

lus. In this same room is a sepulchral cippus (No. 13) of T. Statilius Aper, measurer of the public buildings, with reliefs in which the compasses, the plummet, a measure of length, and various instruments of his profession, are introduced. The latter shows that the ancient Roman foot, divided into 16 parts, was not quite 12 English inches (11·59) in length. A *Milliarium*, marked VII., of the reign of Maxentius. On the back of the stump is a Greek inscription, with the name of Annia Regilla, the wife of Herodes Atticus. Found near the ch. of S. Eusebio. The walls of this room are covered with a series of inscriptions, extending from the time of Nero to Honorius and Valentinian. (7) Monumental cippus of Bathyllus, a celebrated actor of the Augustan age, discovered in the Columbarium of the liberti of Livia on the Appian. The head has been carelessly restored as that of a youth, although the original one, representing Bathyllus in advanced age, was discovered at the same time, and bought by Ficoroni. In the 3rd room (5') the most remarkable object is the fine sarcophagus (7) (e), celebrated for its bas-reliefs representing the history of Achilles; the subject in front is the dispute between Achilles and Agamemnon about Briseis, the opening scene of the Iliad; on the rt. sits Agamemnon on his throne, and on the l. an aged personage, Nestor or Chalcas, whilst in the foreground is a group of Achilles drawing his sword to avenge the wrong inflicted on him, whilst Briseis and Minerva persuade him to resheath it; the other figures are of Ulysses and Diomed. On one of the end sides is Achilles with the daughters of Lycomedes, and his departure from Scyros; and on the other the Greek chieftains at Troy begging him to avenge the death of Patroclus. At the back but more roughly executed, is Priam interceding for the body of Hector. This interesting urn was found in the tumulus called the Monte del Grano, 3 m. from the modern Porta Maggiore, on the road to Frascati. The

Portland Vase, now in the British Museum, was found inside of it, and contained the ashes of the persons to whom the tomb was erected. The 2 figures on the lid of the sarcophagus have been called Alexander Severus and Mammaea his mother, but without any kind of authority. A sitting statue of Pluto with Cerberus, found in the Baths of Titus. Several early Christian inscriptions from near the ch. of Santa Costanza are let into the walls of this room. A good Roman mosaic of a lion surrounded by Cupids, with a male figure standing by and spinning, allegorical probably to the story of Hercules conquered by Love. This finely worked mosaic was discovered in the woods of Porto d'Anzio in 1749. The circular bas-relief, called the Shield of Achilles, from representing events in the life of that hero, formed a part of one of the *Ambones* in the ch. of the Ara Coeli, which explains why there is a mediæval mosaic in the centre, a work of the Cosmati. 6. An *Ædícula*, consecrated to the Palmyrene divinities, Aglibolus and Malecibelus, with inscriptions in Greek and Palmyrene characters, brought from the Villa Guistiniani, on the Cælian. 8. Votive altar to the Sun, with inscription in Palmyrene. 10. Archigallus, or high-priest of Cybele, a bas-relief found at Civita Lavinia in 1736. Fragments of Palmyrene inscriptions, discovered by Guidi, in 1854, outside Porta Portese.

Staircase (7).—On the walls of the staircase leading to the upper halls of the Museum are the fragments of the celebrated *Pianta Capitolina*, the ground-plan of ancient Rome engraved on marble, found by Antonio Dosi da S. Geminiano in the time of Paul III., in the garden behind the ch. of SS. Cosmae Damiano, on the area of the forum of Peace. The plan was engraved under Septimius Severus and Caracalla, whose names are preserved on one of the slabs. These fragments, in 26 compartments, are of great value to the Roman topographer, and have more

MUSEUM OF THE CAPITOL—UPPER FLOOR.



7. Stairs, Pianta Capitolina.
 8. Upper Corridor.
 9. Hall of Dying Gladiator.
 10. Hall of the Faun.
 11. Saloon.

12. Hall of Illustrious Men.
 13. Hall of the Emperors.
 14. Reserved Cabinet.
 15. Hall of the Doves.

than once enabled him to throw light on disputed questions connected with the position of several monuments. One of the most perfect fragments contains a large portion of the ground-plan of the Theatre of Pompey; another of the Portico of Octavia, with the Temples of Jupiter and Juno within that enclosure; a third of the Basilica Ulpia; and a fourth of the Theatre of Marcellus, with the names annexed. A further portion was discovered in 1867 in the same place by Sig. Tocco, on which the plan of the portico of Livia is engraved.

The *Gallery* (8).—At the top of the staircase are 2 finely-preserved busts (1 and 3) of Marcus Aurelius and Septimius Severus, discovered, the first at Lanuvium, now Civita Lavinia, in 1701, the second at Porte d'Anzio. The walls of the gallery are covered with the inscriptions found in the Columbaria on the Appian Way, and especially in that of the freedmen of Livia; many of which are very curious

as conveying the names of persons attached to the imperial household of the Augustan age, and especially the designation of their occupations, &c. Among the busts and statues are the following:—2. Bust of Faustina, wife of Antoninus Pius. 5. Silenus. 10. A curious sepulchral relief: the deceased appears to be in the act of making his will. 12. Satyr playing on a flute, found in 1749 in the vineyard of SS. Cosma e Damiano on the Aventine. 13. An antique repetition of the *Cupid of Praxiteles*, from Hadrian's villa, of which we have already noticed others in the Museum of the Vatican. 16. Statue of Trajanus Decius. 19. Seated statue of a Roman lady and child, commonly called Agrippina and Nero. 20. An old drunken Bacchante, perhaps a replica of the celebrated work of Myron, found in the Via Nomentana. 21. Marcus Aurelius. 23. A laughing Bacchus. 24. Portrait statue, supposed to represent *Julia*, daughter of Titus, discovered near the Porta S. Sebastiano. 27. Head of Mythras or Atys. 28.

Sarcophagus, with bas-reliefs of the Rape of Proserpine. 29. An octagonal cinerary urn, with 7 finely-sculptured Cupids, in relief. 32. Euterpe, a graceful statuette from Hadrian's villa. 33. A Satyr playing on the flute, found in 1749, on the Aventine, with No. 12. 36. Torso of the Discobolus of Myron, wrongly restored by Monot as a wounded warrior. 37. A wine-vase, with satyrs and bacchantes in low relief. 38. Colossal bust of Juno, grand, beautiful, and finely preserved. 40. Torso of a youth; restored as one of the Niobids. 41. Torso of a Psyche, restored as one of the Niobids. 42. The Della Valle bust of Jupiter, so called from the family to whom it belonged. 44. Diana Lucifera, found on the Appian Way, with No. 24. 48. Sarcophagus, with bas-reliefs of the birth and education of Bacchus, a highly interesting work, brought from the ch. of S. Biagio, at Nepi. 53. Psyche with the wings of a butterfly, from Hadrian's villa. 54. Bust of Antinous. 55. Venus. 56. A sitting female; the drapery, though coarsely executed, has considerable grandeur of style, found in the vicinity of S. Gregorio on the Cælian. 57. Hermes of Jupiter Ammon. 59. Ceres. 62. Bust of Tiberius. 63. Bacchus, with a panther. 64. Good statue of Jupiter, with the eagle, found in 1750 at Porto d'Anzio. On the altar underneath is a bas-relief of the history of the vestal Quinctia, found under Clement XI. at la Marmorata. 65. Jupiter Serapis. 67. Bust of Hadrian, the mask in alabaster. 70. Bust of Commodus, young. 71. Minerva, found at Velletri. 73. Silenus. 74. Domitius Ænobarbus, father of Nero. 75. Caracalla. 76. The fine marble vase which formerly gave the name of "Hall of the Vase" to the next room, in which it stood. It was found near the tomb of Cæcilia Metella, in the Vigna Cicciorci in 1680. It stands on a circular altar, with bas-reliefs of 12 divinities, found at Nettuno, considered by some as a specimen of Etruscan art, and by others as an example of the early Greek style. The divinities are arranged in

the following order:—1. Jupiter; 2. Juno; 3. Minerva; 4. Hercules; 5. Apollo; 6. Diana; 7. Mars; 8. Venus; 9. Vesta; 10. Mercury; 11. Neptune; 12. Vulcan.

Hall of the Dying Gladiator (9).—Nearly all the sculptures in this hall are of the highest order as works of art, the greater part of which, having been carried to Paris in 1796, were brought back here in 1816. The first is the celebrated figure from which it derives its name:—1. THE DYING GLADIATOR (*a*). There is little doubt that this wonderful figure is a Gaul, probably a Gaulish herald, and it is generally supposed by the most eminent modern sculptors that it formed one of a series of figures illustrating the incursion of the Gauls into Greece. The cord round the neck is seen as one of the distinctive characters of the Gauls in the bas-relief on the sarcophagus found on the Via Appia, and noticed under that head, and the horn has been considered conclusive as to the office of the herald. Montfaucon and Maffei supposed it to be the statue by Cresilas, the contemporary of Phidias, which Pliny describes as "*a wounded man dying*, who perfectly expressed how much life was remaining in him." (N. H., xxiv. 8, § 74.) But that masterpiece was of bronze, and, if the present statue be considered to agree with Pliny's description, it can only be regarded as a copy. The rt. arm and the toes of both feet have been admirably restored.

"I see before me the gladiator lie:
He leans upon his hand—his manly brow
Consents to death, but conquers agony,
And his droop'd head sinks gradually low—
And through his side the last drops, ebbing
slow
From the red gash, fall heavy, one by one,
Like the first of a thunder-shower; and now
The arena swims around him—he is gone,
Ere ceased the inhuman shout which hail'd the
wretch who won.

"He heard it, but he heeded not—his eyes
Were with his heart, and that was far away.
He reck'd not of the life he lost nor prize,
But where his rude hut by the Danube lay,
There were his young barbarians all at play,

There was their Dacian mother—he, their sire,
Butcher'd to make a Roman holiday.

All this rush'd with his blood—shall he expire,

And unavenged? Arise, ye Goths, and glut
your ire!" *Childe Harold.*

One of the most accurate critics, John Bell, describes the anatomy of the Dying Gladiator as perfect in every respect. "It is," he says, "a most tragical and touching representation, and no one can meditate upon it without the most melancholy feelings. Of all proofs this is the surest of the effect produced by art. Although not colossal, the proportions are beyond life, perhaps 7 feet; and yet from its symmetry it does not appear larger than life. The forms are full, round, and manly; the visage mournful; the lip yielding to the effect of pain; the eye deepened by despair; the skin of the forehead a little wrinkled; the hair clotted in thick sharp-pointed locks, as if from the sweat of fight and exhausted strength; the body large; the shoulders square; the balance well preserved by the hand on which he rests; the limbs finely rounded; the joints alone are slender and fine. No affectation of anatomy here; not a muscle to be distinguished, yet the general forms perfect as if they were expressed. The only anatomical feature discernible is that of full and turgid veins, yet not ostentatiously obtruded, but seen slightly along the front of the arms and ankles, giving, like the clotted hair, proof of violent exertion. The singular art of the sculptor is particularly to be discerned in the extended leg: by a less skilful hand the posture might have appeared constrained; but here, true to nature, the limbs are seen gently yielding, bending from languor, the knee sinking from weakness, and the thigh and ankle-joint pushed out to support it. The forms of the Dying Gladiator are not ideal or exquisite, like the Apollo; it is all nature, all feeling." It was found among the ruins in the gardens of Sallust, and was for some time in the gallery at the Villa Ludovisi; it was purchased by Clement XII. It is highly probable that it made one group with

the so-called *Arria and Pætus* of the Ludovisi Collection, not only from the fact of their being discovered in the same place, but for the great similarity of the workmanship and details. 2. Apollo with a lyre, or the Lycian Apollo, found at the Solfatara, on the road to Tivoli. 3. A Roman Matron, as Priestess, with a consecrated vessel in her hand, found in Hadrian's villa. 4. Ariadne, a fine bust. 5. The AMAZON, one of the grandest figures of its class—much finer than the repetition in the Vatican, found in Hadrian's villa. 6. Atys, commonly called Alexander the Great. 7. Colossal statue of Juno or Ceres, known as the Juno of the Capitol. 9. Bust of Junius Brutus. 10. Isis, called also Electra or Pandora. 11. Portrait statue of a lady, commonly called Flora, discovered in 1744 at Hadrian's villa, one of the finest in the museum. 13. The ANTINOUS of the Capitol, found also in Hadrian's villa. This exquisite statue has commanded the admiration of all critics by its exceeding beauty. "In the Antinous," says John Bell, "the anatomist would look in vain to detect even the slightest mistake or misconception; yet such is the simplicity of the whole composition, so fine and undulating the forms, that a trifling error would appear as a gross fault. Every part is equally perfect: the bend of the head and declining of the neck most graceful; the shoulders manly and large without clumsiness; the belly long and flat, yet not disfigured by leanness; the swell of the broad chest under the arm admirable; the limbs finely tapered; the ease and play of the disengaged leg wonderful, having a serpentine curve arising from an accurate observance of the gentle bending of the knee, the half turning of the ankle, and the elastic yielding natural to the relaxed state in that position from the many joints of those parts." The statue contains on the rt. leg a red stain; and a smaller one on the breast, produced by iron. 15. A repetition of the FAUN OF PRAXITELES. We have already noticed others in the Vatican; this is the most beau-

tiful of all; the arms and feet are restored; it was found, in 1701, near Civita Lavinia, on the site of a Roman villa. 16. Girl protecting a dove. 17. A good statue of Zeno, found at Civita Lavinia, in the ruins of a villa of Antoninus Pius. A large column of the finest variety of white Oriental alabaster: it was found at the Marmorata, or quay, on the Tiber, at the foot of the Aventine, where the marbles were landed.

Hall of the Faun (10).—On the wall is the celebrated Table of Bronze, inscribed with part of the *Lex Regia*, or the Decree of the Senate conferring the imperial power on Vespasian. On this table Cola di Rienzi expounded to his followers the power and rights of the Roman people. It was found near the Lateran. The reliefs on the walls occur in the following order:—Four cars drawn by elephants, leopards, deer, and sheep, led by Cupids, with the attributes of Apollo, Bacchus, and Mercury. Front of a Christian sarcophagus, representing Cupids employed in the operations of the vintage. 1. The celebrated **Faun* (c) in rosso antico, found in Hadrian's villa in 1736, valuable not only for the rare material but for its fine sculpture: it stands on an altar dedicated to Serapis, by Scipio Orfitus, found in 1745 on the Appian Way, near S. Sebastian. 3. Colossal head of Hercules, on an altar dedicated to Neptune. 6. A fine colossal head of Bacchus, also on a rostral altar. 7. This altar, dedicated to Neptune, and the 2 preceding to Tranquillitas and the Winds, were found in clearing the harbour of Porto d'Anzio, and are supposed to have been votive offerings from sailors. 13. Sarcophagus, with bas-reliefs representing the story of Diana and Endymion, found under Clement XI. in the ch. of S. Eustachio. 14. Unknown bust, on a votive altar to Isis, found in 1719 near the ch. of La Minerva. 15. The boy with a comic mask, full of nature, and very fine as a work of art. 20. Isis, restored with a head of Juno. 21. A

repetition of the boy and goose in the gallery of the Vatican, but inferior in execution, found in 1741 between the Lateran and S. Croce in Gerusalemme; the altar beneath it is dedicated to the Sun. 26. *Sarcophagus* (b), with bas-reliefs of the battle of Theseus and the Amazons, among which is a group of extraordinary beauty, representing a soldier dragging an Amazon from her horse, while another seizes his hand and intercedes for her companion. It is mentioned by Flaxman in his lectures as one of the finest specimens of ancient reliefs; on the lid is another fine group of mourning Amazons. This fine Sarcophagus was found near Torre Salona, on the Via Collatina. Upon the walls are numerous Roman inscriptions, with an interesting series of the *Signa Tegularia*, or private marks of the Roman brick-makers.

The *Saloon* (11), (a fine room, with a heavy painted and gilt roof, in sunk panels, of the time of Innocent X.).—The 2 fluted columns of *portasanta* marble on each side of the niche in this saloon were found near the tomb of Cæcilia Metella. The 2 Victorias which support the arms of Clement XII. are said to have belonged to the Arch of Marcus Aurelius in the Corso. In the middle of the hall are—1. Jupiter (f), in black marble, on a circular altar found at Porto d'Anzio. 2 and 4. The beautiful centaurs in *bigiomorato* (gg), amongst the fine works of ancient sculpture in Rome, were found in Hadrian's villa in 1736 by Furietti. On the base are the names of the sculptors, Aristæas and Paphias of Aphrodisium. A colossal statue of the infant Hercules, in green basalt (d), found on the Aventine. 5. Æsculapius, in *nero antico* (e), on a circular altar, with reliefs relative to Jupiter, both found at Porto d'Anzio. 6. Roman matron (Julia Pia?). 7. Statue, supposed by Nibby to represent Ptolemy Apion, King of Egypt, restored as an Apollo Sagittarius (p). 8. Apollo with a lyre. 9. Statue of Marcus Aurelius. 10 and 25. Amazons wounded. 11.

Statues as Mars and Venus, found on the Isola Sacra at the mouth of the Tiber in 1770. 12. Isis with a lotus on the head. 15. The Pythian Apollo, found in the Villa Palombara on the Esquiline. 3, 16. 2 statues of Minerva Bellica. 17. Colossal bust of Trajan with a civic crown. 18. A naked statue with the head of Augustus. 19. Female statue with the head of Lucilla. 21. Naked statue of Hadrian, as Mars, found near Ceprano. 22. A Roman in his toga, called Marius, from which Chantrey copied his statue of Canning in Palace Yard. 24. The bronze statue of Hercules has been removed to the Palazzo de Conservatori, and will shortly be replaced by a marble statue of Hercules, of great beauty, found in 1872, in the Villa Palombara, on the Esquiline. The niche is temporarily occupied by a group of sculptures discovered on Christmas Eve, 1874, on the Esquiline, near the Casino of the Villa Palombara. These marbles comprise a statue of a girl coming out of the bath, a female draped statue of great beauty, another female draped statue, a couple of Tritons, and two busts of Hadrian and Didia Clara. 27. A Gymnasiarch, found at Hadrian's villa in 1742. 27. A gladiator. 28. A *Præfica* or hired mourner at funerals. 30. Clemency (?), found on the Aventine in 1750. 31. Colossal bust of Antoninus Pius. 33. A hunter with a hare, found near the Porta Latina in 1747. On the plinth is the name *Polytimus lib.* 34. Harpocrates, with his finger on his mouth, found at Hadrian's villa in 1744.

Hall of Illustrious Men (12).—The bas-reliefs on the walls are the following:—Frieze, consisting of 5 pieces, probably from a temple of Neptune, representing sacrificial instruments, with 3 good reliefs of trident prows of galleys and other naval emblems. Death of Meleager, the front of a sarcophagus. Calliope instructing Orpheus. An interment. Conveying a dead body to the funeral pile. A victory. A sacrifice to Hygeia, in rosso-antico. A bacchic scene, with the name of the sculptor Rome.]

Callimachus, found at Orte. In the centre of the hall is a fine sitting statue (i), supposed to be of Marcus Claudius Marcellus, one of the greatest generals of antiquity, the conqueror of Viridomar, B.C. 222, formerly in the Guistiniani Collection. Round the room, on 2 ranges of shelves, are placed 93 busts of philosophers, poets, and historians:—1. Virgil, very doubtful; by some called Alexander the Great. 4, 5, 6. Socrates. 7. Alcibiades. 8. Carneades. 10. Seneca. 11. Aspasia (?). 13. Lycias. 16. Marcus Agrippa, a colossal bust. 17. Hieron. 18. Isocrates, found in the Piazza of S. M. Maggiore. 19. Theophrastus, colossal. 20. Marcus Aurelius. 21. Diogenes. 22. Plato. 23. Thales. 24. Asclepiades. 25. Theon of Smyrna, with a Greek inscription, discovered at Smyrna in the last century. 27. Pythagoras. 28. Bust, called Alexander the Great. 30. Aristophanes (?). 31, 32. Demosthenes. 33. Pindar. 34. Sophocles. 37. Hippocrates. 38. Aratus. 39, 40. Democritus. 41, 42, 43. Euripides. 44, 45, 46. Homer. 48. Corbulo. 49. Bust of Scipio Africanus, with the wound on the left side of his head carefully worked out. 51. Pompey. 52. Cato the Censor. 53. Aristotle. 54. Sappho. 55. Cleopatra. 57. Lysias. 59. Herodotus (?), according to some Arminius. 60. Thucydides. 62, 94. Epicurus. 68. Double hermes of Epicurus and Metrodorus, found in 1743, in digging the foundations of the portico of S. M. Maggiore. 65. Pythodorus, found at Ephesus. 66. Phocion, a very clever forgery. 67. Agathon. 68, 69. Masiniassa. 70. Antisthenes, found in 1741 between the Lateran. 72, 73. The Emperor Julian. 75. Cicero, supposed by some to be Asinius Pollio. 76. Terence (very doubtful), roughly executed, with a comic mask on the shoulder, discovered on the Via Latina in 1827. 82. Æschylus. There are several heads which bear the name of Plato, but they are more probably busts of the bearded Bacchus.

Hall of the Emperors (13).—On the walls are a series of bas-reliefs, arranged

in the following order:—Triumphs of Bacchus, and children at the games of the Circus. Bacchus on a tiger, with fauns and satyrs. The Muses. A good bas-relief of Perseus delivering Andromeda. Socrates with Philosophy, and Hesiod with a Muse; the 2 latter reliefs are casts from a sarcophagus in Paris. A sleeping Endymion with his dog, found on the Aventine. A bas-relief dedicated by a freed man of Marcus Aurelius to the Fountains and Nymphs: in front a river-god, with a group of 3 Nymphs, similar to the celebrated group of the Graces in the Gallery at Siena; and on the other side, Hylas carried off by the river-nymphs. In the middle of this hall is the sitting *Status (k) of Agrippina* the elder, the daughter of M. Agrippa, wife of Germanicus, and mother of Caligula, remarkable for the ease of the position and the arrangement of the drapery; archaeologists are not, however, agreed on the personage whom it represents. Around the room are arranged 83 busts of the Roman emperors and empresses in chronological order, a collection of great value, presenting us the portraits of some of the most remarkable personages in history. The following are the most interesting:—1. Julius Cæsar. 2. Augustus. 3. The young Marcus (P.). 4, 5. Tiberius, found at Privernum in 1839. 6. Drusus, his brother. 7. Drusus, his son, found at Tusculum in 1818. 8. Antonia, the wife of the first Drusus, mother of Germanicus and Claudius. 9. Germanicus. 10. His wife, Agrippina. 11. Caligula, in green basalt. 12. Claudius. 13. Messalina, the fifth, and, 14. Agrippina, the sixth wife of Claudius. 15, 16. Nero. 17. Poppæa, his wife, in Pavonazetto marble, found near S. Lorenzo fuori le Mura. 18. Galba. 19. Otho. 20. Vitellius. 21. Vespasian. 22. Titus. 23. Julia, his daughter, found with No. 25 in the Villa Casali, on the Cælian. 24. Domitian. 25. Domitia Longina. 26. Nerva, supposed to be modern and by Algardi. 27. Trajan. 28. Plotina, wife of Trajan. 29. His sister Marciana. 30. His daugh-

ter Matidia. 31, 32. Hadrian, found at Porto d'Anzio. 33. Julia Sabina, his wife. 34. Ælius Cæsar, his adopted son. 35. Antoninus Pius, found at Lanuvium in 1701. 37. Annius Verus. 38. Marcus Aurelius. 39. Faustina, his wife, from Hadrian's villa. 40. Annæus Verus, found at Lanuvium in 1701. 41. Lucius Verus. 42. His wife, Lucilla, found at Smyrna. 43. Commodus, found at Lanuvium in 1701. 44. Crispina, his wife. 45. Pertinax. 46. Didius Julianus. 48. Pescennius Niger. 49. Clodius Albinus, a forgery by the same artist who made the Phocion in the preceding room. 50, 51. Septimius Severus. 52. His wife, Julia Pia, with a wig. 53. Caracalla. 54. Geta. 55. Macrinus, found at Basilolo, outside Porta S. Giovanni. 56. Didumenianus. 57. Elagabalus. 58. Annia Faustina, his wife. 59. Julia Mæsa. 60. Alexander Severus. 61. Julia Mammæa, his mother. 62. Maximinus. 63. Maximus. 64. Gordian the elder. 65. Gordian the younger. 66. Pupienus. 67. Balbinus, found outside Porta Portese in 1839. 68. Gordianus Pius. 69. Philip the younger (?) found at Civita Lavinia. 70. Trajanus Decius. 71. Quintus Herennius. 72. Hostilianus. 73. Trebonianus. 74, 75. Volusianus. 76. Gallienus. 77. Salonina, wife of Gallienus. 78. Saloninus, their son. 79. Carinus. 80. Diocletian. 81. Constantius Chlorus. 82. Julian. 83. Magnus Decentius, a specimen of the extreme degradation which sculpture had reached in the 5th centy. The latest addition to this most valuable collection is that of a half-colossal bust of Commodus, as Hercules, discovered in the Villa Palombara on Christmas Eve, 1874.

The *Reserved Cabinet* (14), a small room on the rt. of the gallery, containing the VENUS of the CAPITOL, one of the most noble of all the representations of that goddess. It is in Pentelic marble, and was found, it is said, in a walled-up chamber in the Suburra on the Viminal, and so entire that the only parts fractured were the point of the nose and one of the fingers. Leda and

the Swan, of very inferior workmanship; and the Cupid and Psyche found on the Aventine, in 1794, two graceful figures.

The Hall of the Doves (15).—37. The Iliac Table, a bas-relief representing the principal events in the history of the Iliad and the fall of Troy, with the deliverance of Æneas by Stesichorus; engraved and illustrated by Fabretti, who refers it to the time of Nero, found at Bovillæ. 41. Triumph of Bacchus. 69. The fine sarcophagus of Gerontia, with bas-reliefs of the history of Diana and Endymion. Above it are 2 mosaic masks, found in the vineyard of the Jesuits on the Aventine. 77. Diana of Ephesus, or Multimammæa. 100. A small sarcophagus, with interesting reliefs, representing the creation and destruction of the soul according to the doctrines of the later Platonists, from the villa Pamphili. 101. The celebrated DOVES of PLINY, one of the finest and most perfectly preserved specimens of ancient mosaic. It represents 4 doves drinking, with a beautiful border surrounding the composition, and is formed of natural stones, so small that 160 pieces are contained in a square inch. It is supposed to be the mosaic by Sosus, described by Pliny as a proof of the perfection to which that art had reached in his day. He says there is at Pergamos a wonderful specimen of a dove drinking, and darkening the water with the shadow of her head; on the lip of the vessel others are pluming themselves. "Mirabilis ibi columba bibens, et aquam umbra capitis infusans. Apricantur aliæ scabentes sese in cathari labro." It was found in Villa Adriana in 1737 by Cardinal Furietti, from whom it was purchased by Clement XIII. In the recess of one of the windows is a collection of writing *styles*, discovered a few years ago in cleaning out the flight of steps leading from the Tabularium of the Capitol to the Forum (see p. 23); and on the shelves a large collection of busts, evidently portraits, several of which are finely executed; and upon

the walls above, some Pagan and early Christian inscriptions. The latest additions to the works of art preserved in this room are: A graceful statue of a young Hercules, found in its niche, at the Campo Verano, in 1870. Fragment of a colossal foot, found in 1872, opposite the ch. of S. Cesario on the Appian Way. It is supposed to belong to the celebrated statue of Isis Athenodoria. Base of a candelabrum, found in 1870, in the Via Modena, near the Via Nazionale.

THE LATERAN.

The Lateran was the palace of the popes from the time of Constantine to the period of the return of the Holy See from Avignon (1377), when Gregory XI. transferred the papal residence to the Vatican. The ancient palace was destroyed by fire in the pontificate of Clement V., and was rebuilt by Sixtus V. from the designs of Fontana. It was converted into an hospital by Innocent XII. in 1693; and in 1843 into a Museum by Gregory XVI., as the best means of preventing the building from falling into a state of dilapidation, and of providing a suitable depository for the works of art for which room could not be found at the Vatican, and for a museum of Christian antiquities.

The Lateran Museum is not yet open to the general public and on fixed days, but half a franc to each of the custodes (there are 2) for one person, and double for a party, will procure admission at any time.

The museum consists of a series of rooms on the ground and the first floors: in the former are contained the sculptures, in the latter some paintings and mosaics with the early Christian inscriptions.

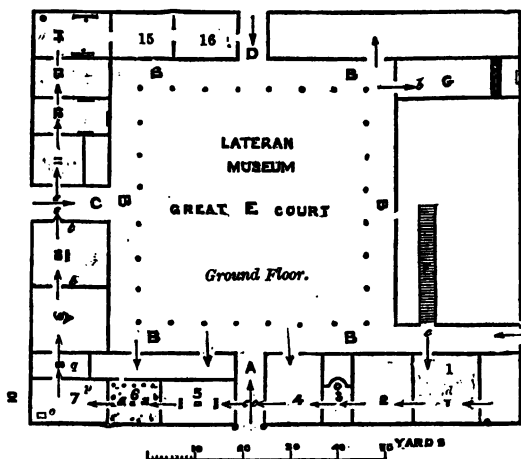
On entering the palace from the Piazza di San Giovanni (A) we will commence our visit by the 4 rooms on the right hand, continuing afterwards through those on the left. As there is no catalogue, and as very few of the objects are named, we shall endeavour to

point out the most remarkable in each room, as they were in the summer of 1874, without being responsible for visitors finding them still in the same places.

Room 1, chiefly occupied by the marbles formerly in the Vatican. There are several interesting bas-reliefs here, among which deserve to be noticed — a procession of lictors and senators, found in the Forum of Trajan, with the figure of that Emperor; 2 boxers in high relief, called Dares and Entellus, only a fragment of a larger

composition discovered near the arch of Gallienus; portion of a sarcophagus, with the history of Mars and Rhæa Sylvia and of Diana and Endymion; a rude representation of a circus-race, a draped figure giving the signal for the start; Helen and Paris; a leave-taking between a soldier and his wife; Leucothea feeding the infant Bacchus; a fine bust of Marcus Aurelius.

Room 2. The marbles here consist chiefly of architectural fragments, many of great beauty; portions of frieze which belonged to the Basilica Ulpia, representing arabesques, with children,



LATERAN PALACE AND MUSEUM.

Ground Floor.

A. Principal entrance.

B B B. Lower corridors or portico.

C. North entrance, closed up.

D. East entrance.

E. Great court.

F. Grand staircase leading to state apartments.

G. Corridor leading to Christian Museum.

H. Entrance to Christian Museum.

ccc c. Doors opening into Halls of Sculptures.

1. Hall of Mosaic. d. Ancient Mosaic of Boxers.
2. " Architectural fragments.
3. " "
4. " Antique Sculptures from Ostia and Via Appia the Stag.
5. " the family of the Caesars, from Cervetri.
6. " Sophocles (o). p. Faun.
7. " Neptune (q).
8. " Architectural Fragments.
9. " chiefly Bas-reliefs. 4. From monument of the Aterii.
10. " Sundry Bas-reliefs and unfinished Statue.
11. " Sarcophagi.
12. " Bas-relief.
13. " the Columns.
14. " miscellaneous; Mosaic of Silenus.
- 15, 16. " "

* * A Catalogue in German of the Roman marbles and inscriptions contained in the 16 rooms on the ground-floor has been published at Leipzig in 1867 (*Die antiken Bildwerke des Lateranischen Museums*, v. R. Schöne und O. Berndorf); and a description of the sculptures by the Jesuit Father Garucci, at the expense of the Papal Government.

chimæras, griffons, &c., are beautifully worked out. *Room 3, Room 4.* Several ancient marbles, amongst which are—a repetition of the Faun of Praxiteles; a good bust of the young Tiberius; a bas-relief of Medea and the daughters of Pelias; statues of Mars and of a naked Germanicus; and several sepulchral cippi and bas-reliefs, discovered during the excavations on the Via Appia and Ostia. Crossing the gateway are—*Room 5*, a colossal stag in basalt, from the Vigna dei Padri Missionarii, beyond Porta Portese: a cow of the short-horned variety; a group of Mithra, found near the Lateran during some reparations made at the Passionists convent of La Scala Santa; a mutilated female figure seated on a lynx, the original idea, probably, of Danneker's celebrated group of Ariadne on the panther; a good bust called Scipio; an altar with bas-reliefs on its four sides, sacrifices to the Lares, bearing the name of Caius Manlius, a Censor of Cære; it was found at Cervetri: on one of the sides is represented a cock-fight, the backers being Cupids, or Genii, one of whom is carrying off the dead bird, in a weeping mood, whilst the victor is borne to an altar, round which laurel crowns are suspended: although of diminutive dimensions, there is much character in the different groups; the relief of a bird feeding its young, on one of the sides, is graceful.

Room 6. Statues of several members of the family of Augustus, discovered at Cervetri, the ancient Cære, in 1839, by the late Sig. Calabresi. They decorated the theatre of the Roman Municipium, now the Vigna de' Agostiniani, in the ruins of which they were found, with the dedicatory inscription by the SENATUS POPULUSQUE CÆRES; they consist of 4 full-length draped and erect figures of Drusus, Agrippina the wife of Germanicus, and Livia; 2 sitting statues of Tiberius and Claudius, crowned with wreaths of oak-leaves—the heads and torsos are very fine, the legs and arms wanting; 2 statues in armour of Germanicus and Britannicus, the ornaments on the armour very good; a colos-

sal head of Augustus; a bas-relief supposed to have belonged to an altar, with 3 figures, having inscriptions beneath, of the inhabitants of the Etruscan cities of Vetulonia, Vulci, and Tarquinii, the 6 first letters of *Vulcentani* being alone wanting; 2 recumbent statues of Silenus; and several fragments of dedicatory inscriptions to members of the Imperial family—those to Drusilla and Julia Aug. Agrippina, the daughters of Germanicus, are the best preserved: all the objects in this room were found at Cervetri.

Room 7. Statue of Sophocles, found at Terracina about 1840: it is the finest specimen of sculpture in the Lateran Museum, and very similar to that of Æschines (miscalled Aristides) in the Museo Nazionale at Naples. A Dancing Faun found in the Via di S. Lucia in Selce on the Esquiline, supposed to be a copy of the Myronian Marsyas; a good female draped figure; an Apollino from Cervetri. On a jamb of the door leading into the next room has been placed a curious sepulchral inscription of a certain Musicus Scuranus, a native of the province of Lyons in Gaul, who, having journeyed to Rome, died there; after the titles of their master follow the names of 16 persons of his suite, with the designation of their offices, such as physician, master of the wardrobe, cook, &c.—*qui cum eo Roma cum decessit fuerunt.* This singular record was found over a cinerary urn in the Columbarium of the Vigna Codini on the Via Appia. (See Index.) *Room 8.* A statue of Neptune from Porto, the legs and arms restored; bas-relief, with a dramatic poet, and the Muse—a bas-relief of Cupid discharging his arrow at Mars, who drops his sword; and several unimportant busts. *Room 9.* Architectural fragments; the triangular base of a handsome candelabrum from the Forum; 2 columns, covered with foliage ornaments. *Room 10.* Bas-reliefs from a sepulchral monument of the Aterii, discovered in 1848 at Cento Celle, on the Via Labicana; amongst which are two fragments, one representing a tomb in the form of a temple in

low relief, with a crane alongside moved by a tread-wheel for raising stones, a curious illustration of the mechanical arts of the ancients; on the top of the crane is a bouquet of flowers and palm-branches; the other represents several monuments of Rome, amongst which an arch of Isis, and the better-known one of Titus, with the inscription, *ARCUS IN SVMMMA SACRA VIA*. Two triumphal arches; an hexastyle Corinthian temple, with a figure of Justice under the portico, and instruments of sacrifice and thunder-bolts on the tympanum, from which it has been supposed to represent that of Jupiter Stator, situated on the Palatine; in the centre of this room is a pretty group of Cupid on a Dolphin; 2 good busts of a man and wife in high relief—the serpent is probably emblematical of the man's professional calling. *Room 11.*—Bas-relief of Boxers; a statue of the Diana Multimammæa; 2 bas-reliefs of Pugilists, one on a small sepulchral urn, and another of the Labours of Hercules. *Ara*, found at Veii, ornamented with festoons of fruit, suspended between four lyres. Below the festoons are represented the instruments used in coining. *Room 12.* 3 large sarcophagi discovered at the Vigna Lozzano, with reliefs representing the slaughter of Niobe and her children; the history of Orestes and the Furies, in a good style of art; the third with festoons and Gorgon masks; fragment of a bas-relief of the storming of Olympus by the Titans. *Room 13.* Sarcophagus busts in high relief of five members of the Furia family, discovered on the Via Appia; 2 senatorial statues, one with the name of Dogmatius on its pedestal; alto-relievo of Ulpia Epigone, with a strange coiffure of the time of Titus; sepulchral urn, with recumbent figure surrounded by women and servants bearing the viands for a banquet. The most interesting object in this room is the unfinished statue of a captive barbarian, found in 1840, in digging for the foundations of a private house in the Via de Coronari, still preserving the sculptor's

points to guide the workman in preparing the marble for the artist's finishing chisel.

Room 14. 2 columns of Pavonazzetto marble, with the names of the emperor Lucius Verus, and Publius Balbinus, who were Consuls in A.D. 197, indicating their destination—they were discovered at the Marmorata, the quay on the Tiber at the foot of the Aventine, where all the marbles arriving at Rome were landed.

In two rooms (16, 17) have been placed several miscellaneous objects, the most interesting of which is a niche in mosaic, representing Silenus with his dog, discovered in the *Thermæ* at Ostia. Several sepulchral urns, in marble and terra-cotta, with reliefs; a recumbent statue of Atys; several fragments of leaden water-pipes, all found in the same locality; and portions of a gigantic syphon in terra-cotta, the pipes 13 inches in diameter, to carry the aqueduct at Alatri, restored by Pius IX.

A description of the Pagan monuments in the Lateran Museum has been published at the expense of the Pontifical Government, containing an explanatory text of the most remarkable objects and numerous engravings.*

The First-floor consists of the suite of state apartments, in which have been deposited sundry paintings and ancient mosaics, and the Christian Museum, the first in importance being the latter.

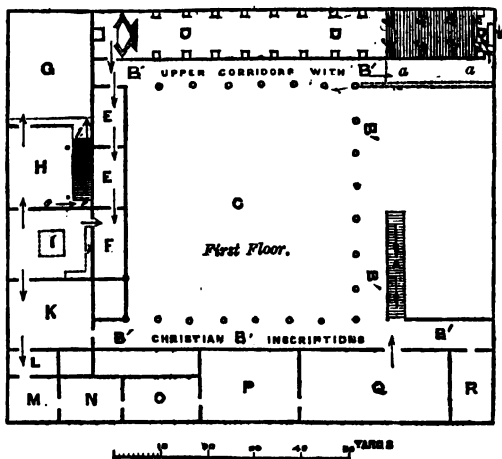
The CHRISTIAN MUSEUM, founded by Pius IX., was very judiciously arranged by the late Padre Marchi, and the actual Director Commendatore G. B. de Rossi, the "princeps" of Italian archæologists. The entrance to it is from the rt.-hand corner of the great quadrangle, or lower portico. Entering the Museum by a corridor (*aa*)—on the wall at the end of which are 2 early mediæval mosaics, with the copy of one in the crypt at St. Peter's—that

* Monumenti del Museo Lateranense, descritti ed illustrati da Raffaele Garrucci. 2 vols. Roma, 1861.

leads to the great hall, D, now formed out of what was formerly the state passage leading from the palace to the vestibule of the Lateran basilica, the roof of which is covered with arabesques and other frescoes of the time of Sextus V., painted by the Zuccheros and their school.

At the bottom of the stairs is one of the most remarkable *sarcophagi* in the collection, as it is also the largest. It was discovered under the floor, and near the Confession of the Basilica of St. Paola fuori le M., in sinking the foundations to support the tabernacle and its gorgeous columns in oriental alabaster. It is supposed to date from the last third of the 4th cent., when the basilica was re-erected by Theodosius, and is remarkable for its sculptures. In the centre are two unfinished busts in relief of its once occupants: the other bas-reliefs are also partly in an unfinished state, and arranged in two rows; in the upper one, on the l., is a male figure

seated, in the act of benediction, with another behind and a third in front, supposed to represent the Trinity; the Saviour presenting the figure of the Eve created to the Father; next comes a group of Christ, with Adam, Eve, and the Serpent; on the other side the changing of the water into wine; the multiplication of the loaves; and the resurrection of Lazarus, with Martha kneeling below. The lower range represents the Virgin and Child, with the three kings, in Phrygian bonnets, presenting their offerings; the miracle of restoring sight to the blind; the naked figure in the centre between 2 lions, generally considered to represent Daniel in the lions' den, although by some writers to be the emblem of a Christian martyr in the arena. The figure alongside Daniel with a porridge pot, being evidently intended for Habbakuk mentioned in the Apocryphal Book of Bel and the Dragon, as bearing food to the Prophet. The



- B' B'. Corridors, with Christian inscriptions.
 a, a. Entrance and passage leading to Collections.
 E E. Copies of Paintings in the Catacombs.
 F. Frescoes of 14th century.
 G. Hall of the Great Mosaic.
 H. Paintings.

- I. Ancient Mosaics and Cartoons.
 K. Paintings by Palmesano.
 L. Tapestries.
 M N O. Paintings.
 P. Hall of Portraits of Emperors.
 Q. Modern Terra cotta Busts and Statues.
 R. Archives of the Inquisition.

subjects beyond this are St. Peter and our Saviour, the former carried off prisoner by the Jews, who wear round caps, not unlike those now in vogue, and who present the characteristic Hebrew physiognomies; and last of all Moses striking the rock, with Jews drinking from the spring. The other principal sarcophagi, 22 in number, are arranged on either side of the hall: those on the l. are the most remarkable for their sculptures, which represent the frequently repeated subjects of the Good Shepherd; the Children in the Fiery Furnace; Adam, Eve, and the Serpent; the Sacrifice of Abraham; Daniel amidst the Lions; Moses striking the Rock; the Restoration to Life of Lazarus, expressed by a male figure striking a dead body with a wand; Jonah thrown to the whale, and emerging from another, now generally considered to be emblematical of martyrdom, and showing the short passage the sufferer has had to undergo from his being engulfed to his exit and arrival in the region of bliss, represented by a figure reclining under an arbour; the Healing of the Blind, the Paralytic taking up his bed, &c. One of the interesting sarcophagi is covered with reliefs of different operations of the vintage, with three figures of the Good Shepherd in front; on the two at the farther extremity of the gallery is represented the Labarum of Constantine, with figures of the sleeping and waking soldiers beneath. The 10th sarcophagus on l. is a very interesting one for its sculptures; on the front are a series of figures between columns—the Saviour in the centre, the Sacrifice by Abraham and the Resuscitation of Lazarus, with the ordinary early Christian emblems above; and on the ends 2 very curious representations of the streets of a town, with temples and ordinary dwellings, with glass windows: it is under a canopy or tabernacle, supported by 2 beautiful torse columns of Pavonazzetto marble, and is intended to show how the tombs were placed in the vestibules of the early basilicas, for it may not be out of place

to inform our readers that most of those in this museum were so situated, although a few were discovered in the subterranean recesses of the catacombs.* Near the upper end of the hall, on ascending the stairs, is a bas-relief of Elijah ascending to heaven from a chariot drawn by 4 horses, and leaving his cloak to Elisha: this subject is considered by Christian archæologists to be emblematical of Christ transferring his powers in the form of the Pallium to St. Peter, who receives the gift with great veneration, holding forth a fold of his own mantle to receive it. This piece of sculpture formed the front of a sarcophagus, and may date from the early part of the 4th century.

At the end of the hall is the sitting statue of St. Hippolytus, discovered near the basilica of S. Lorenzo fuori le Mura, and, although the head is modern, it is perhaps the finest specimen of Christian sculpture handed down to us; it is considered to be contemporaneous with the saint (A.D. 240). On one side of the chair is engraved in Greek the celebrated Paschal Calendar, composed about A.D. 223 to combat the error of those early Christians, denominated *Quartadecimani*, who observed the festival of Easter on the same day as the Jews; and on the opposite one a list of the writings of the saint.

Opening from near this, we enter the upper corridor of the Palace, B', on the walls of 3 sides of which are now arranged the early Christian inscriptions discovered chiefly in the catacombs, commencing with those of which the dates can be ascertained chiefly by the names of the Consuls who were in office at the time engraved upon them; the oldest inscription in this series is of the 3rd Consulate of Vespasian, corre-

* In the early times of Christianity no human remains except those of saints and martyrs were admitted into the churches, the tombs of all others being confined to the vestibules or to the quadraportici. Subsequently, sarcophagi were allowed to be placed at the columns of the interior nearest to the entrance. The general introduction of sepulchral monuments, and of burial in churches, took place at a comparatively recent period.

sponding to A.D. 71; but very great doubts exist of its being of Christian origin, as well as regarding the locality and the circumstances under which it was discovered. Between this and the next is an interval of 167 years. One of the divisions is occupied by inscriptions written by Pope Damasus (chiefly fac-similes), which we have seen in some of the basilicas, and which we shall find in the subterranean cemeteries: that in praise of a certain Projecta, who erected a church to the Martyr Liberalis, is curious; it was found on the floor of the ch. of S. Martino ai Monti. Projecta was the daughter of Florus, and died at the age of 16, in the consulate of Fl. Merobaudes and Fl. Saturninus (A.D. 383). All the inscriptions in the first seven compartments can have an approximate date assigned to them; those in the remaining 17 belong to different times, from the 3rd to the end of the 6th centuries. They have been carefully classed by Commendatore de' Rossi, and relate to persons in every rank of life, to matters connected with the dogmas and rites of the early Christians, and to the different ranks of the clergy.* Out of a corner of this corridor we enter a suite of 3 rooms formed by closing up the arches of one side of the fine portico of Fontana: in the two first (E) are arranged a series of accurate copies of some of the most important paintings in the catacombs, prepared for Marchi's unpublished work. One of these cartoons contains 3 subjects of the Adoration of the Magi, remarkable as representing 2, 3, and 4 kings; the most ancient is that from the Catacombs of SS. Nereus ed Achilleus, that of the 4 kings, and believed to have been executed about the end of the 2nd cent. In the 3rd room (F) have been placed a series of frescoes, cut from the walls of S. Agnese fuori le Mura, interesting in the history

of Italian painting, being of the 14th centy., and attributed to the school of the Cosimatis, a family known for their works in mosaic. There are some paintings, possibly dating from the 10th centy., representing Prophets and birds, from the crypt of the ch. of S. Nicolo in Carcere.

From here we enter the *State apartments*, at the N.E. corner of the palace, by the Hall of the Mosaics (G): the floor of which is formed by the great mosaic of the Athletes, found in the Baths of Caracalla, by Count Velo, in 1824, consisting of full-length figures and busts of boxers; this mosaic is rough when examined closely, but the effect of the whole, when viewed from the gallery round the room, is fine: each boxer occupies a separate compartment; the names of JOVINVS ALVMNVS, IOBIANVS, &c., upon it may be those of some of the combatants.* On the walls are hung drawings to show how these mosaics were originally placed in the halls of the Thermæ. The frescoes on the walls represent events in the life of Constantine the Great, after his conversion to Christianity.

In the next *Room*, H, on the N. side of the palace, are the following pictures:—Sir Thos. Lawrence's portrait of Geo. IV., presented by that sovereign to Pius VII. A copy of *Guercino's* Ascension of the Virgin, the original now in Russia. *Cav. Arpino*, the Annunciation. *Room I. Giulio Romano*, a cartoon of his picture of the Martyrdom of St. Stephen; *Cammuccini's* of St. Thomas; and *D. da Volterra's* of his celebrated Descent from the Cross, in the ch. of La Trinita de' Monti. A painting of the Annunciation, attributed with great doubt to *Francio*. An interesting series of ancient mosaics: one set consisting of theatrical masks, with the name of Heraclitus beneath, possibly the artist by whom they were executed; another, discovered in 1833, in the Vigna Lupi, near the Porta di

* Commendatore de' Rossi is engaged on a voluminous work descriptive of those memorials under the title '*Inscriptiones Christianae Urbis Romæ*.' The first two volumes have been published at the expense of Pius IX.

* See G. P. Secchi, '*Il musaico Antoniniano*,' and Blouet, '*Les Thermes de Caracalla*.'

S. Paolo, represents the unswept floor of a dining-room, the remains of a banquet, well-picked fish-bones, lettuce-leaves, claws of cray-fish, &c. This celebrated mosaic, the work of Heraklitos, is a copy of the well-known *Asaroton* of Sosus, at Pergamus, described by Pliny; and a third, relative to Egypt, with animals and emblems of that country. *Room K. Marco Palmezzano*, a painter of Forlì, little known out of Italy: 2 large pictures of Virgin, Child, and Saints, with the artist's name: one of these paintings is very fine, it represents Our Lady enthroned, surrounded by SS. John the Baptist, Lawrence, Francis, Benedict, Dominick, and Peter, and bears the artist's name and date (1481); the other the Virgin enthroned between SS. John the Baptist and Jerome. *Fra Angelico da Fiesole*, the Madonna surrounded by Angels above, with several small subjects on the predella beneath, much injured. *Giovanni Sanzio*, St. Jerome. *Room L. Carlo Crivelli*, a Madonna, signed and dated 1482. *Sassoferrato*, portrait of Sixtus V. when a cardinal. *M. A. Caravaggio*, The Tribute Money: 2 good specimens of modern Roman tapestry after pictures of Fra Bartolommeo. *Room M. Cola di Amatrice*, the Assumption of the Virgin, with the Apostles around the empty sepulchre, and painter's name, dated 1515. *Andrea del Sarto*, a Holy Family. *Room N. Cesare da Sesto*, the Baptism of Our Saviour. *Fra Filippo Lippi*, an Ancona of the Coronation of the Virgin and Saints, with donatarii on each side. *Luca Signorelli*, 2 pictures of SS. Catherine of Siena and Ursula, SS. Lawrence and Benedict; an Ancona by *Anto. da Murano*, S. Benedict and 2 saints on either side. The 2 rooms that follow (O. and P.) are at present unfurnished, or contain a few indifferent paintings: the Supper at Emmaus, by Caravaggio, and a copy of the binding of St. Andrew, by *Guido*, at S. Gregorio di Monte Celio. *Room Q.* or the Great Hall of the Council, surrounded by portraits of the popes from St. Peter to St. Silvester, as the one that pre-

cedes it is by those of the Emperors who served the progress of Christianity from Leo to Marcianus. The other paintings here represent the five councils held at the Lateran, in 1123, 1139, 1179, 1215, and 1513; and lower down, the principal embellishments of Rome by Sixtus V. In the great hall have been recently arranged a large collection of terra-cotta sculptures, chiefly busts and groups of North American Indians, by Pettrich, of Dresden, who had lived many years in Canada and the United States. The inner court of the palace is very fine; the frescoes which decorate its corridors were painted by *T. Zuccherò*. It will be worth the visitor's while to ascend to the Terrace at the top of the palace, from which the view of the Sabine hills, and over the Campagna extending from their base to Rome, and over the eastern part of the city itself, is magnificent. The custode of the upper apartments of the Museum will, on application, open the door leading to this Belvedere.

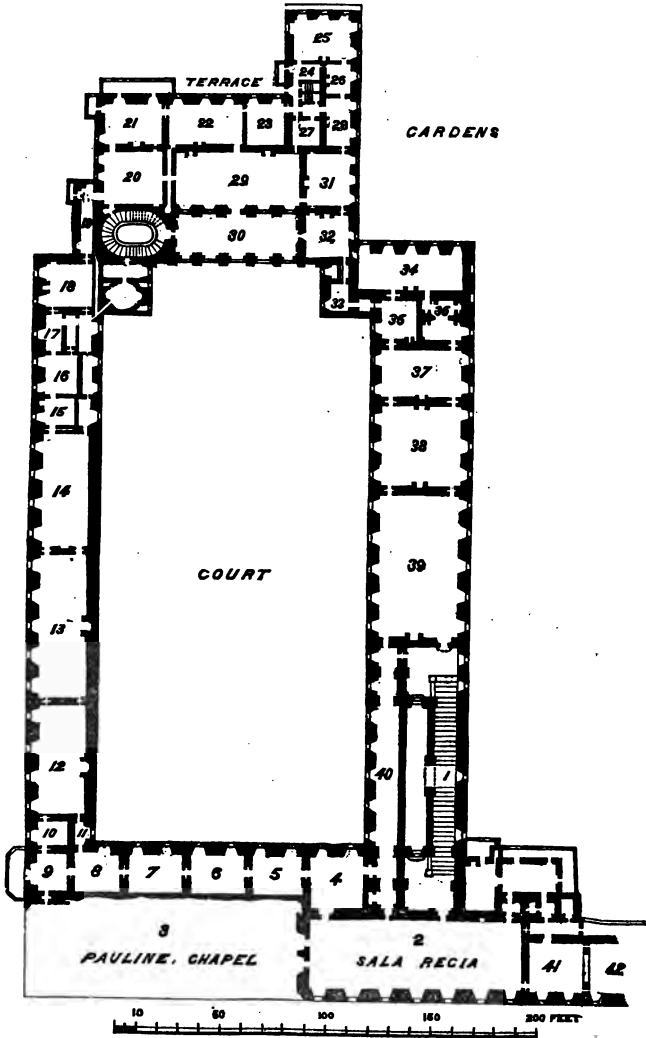
KIRCHERIAN MUSEUM, open gratuitously on Sundays, and, by paying a lira on Tuesdays, Thursdays, and Saturdays, 10 A.M. to 3 P.M., from November to April, and Tuesdays and Thursdays, 9 A.M. to 1 P.M., during the other months.

(See *Collegio Romano*.)

QUIRINAL PALACE.

This Pontifical palace has become the residence of the King of Italy since 1870. The present edifice was begun by Gregory XIII. in 1574, continued by Sixtus V. and Clement VIII., from the designs of D. Fontana, enlarged by Paul V. and Innocent X., and by Clement XII., from the designs of Bernini. The garden was added by Urban VIII. It was the favourite residence of Pius VII., and was inhabited by his successors during a part

PLAN OF THE QUIRINAL PALACE.



of the summer, until Nov. 1848, when Pius IX. left it for Gaeta, and has never occupied it since. It was the seat of the Conclaves for the election of the pope for many years; the new pontiff's name was announced to the people from the balcony over the principal entrance. The Palace of the Quirinal was the most habitable and princely of the Papal residences in Rome, Gregory XVI. and Pius IX. having done much to embellish it, and opened several new apartments, decorated with fine specimens of tapestry and other gifts from different sovereigns to the Head of the Church. But since the change of government the palace has been entirely refurnished and modified in accordance with the requirements of a modern royal residence.

Strangers are admitted to see the palace during the absence of the members of the royal family.

On ascending the great stairs (see Plan No. 1) the visitor will see on the first landing-place a large and fine fresco of Christ ascending to Heaven surrounded by hosts of angels; it was painted in 1472 by *Melozzo da Forlì* in the tribune of the ch. of the SS. Apostoli, from which it was removed, with those now in the sacristy of St. Peter's, when the ch. was altered in 1711. The visitor enters the state apartments by the *Sala Regia*, (2) a grand hall 150 ft. long, built in the pontificate of Paul V., having a richly decorated but heavy carved and gilt ceiling, in the centre of which the cross of Savoy has succeeded the arms of Pius IX. The escutcheons of a hundred cities of Italy are painted round the frieze, under the frescoes, which are by Lanfranco and Carlo Veneziano.

On the walls to the rt. and l. of the entrance-door are 2 large modern pictures by Arrienti, representing the Lombard League, and Charon's Bark, from Dante. On the E. wall is a large picture, painted by Delfino in 1672, representing in characteristic costumes and on horseback the 2 wives of Carlo Emanuele, Francesca di Valois and Maria Giovanna Ballista, Duchess of

Savoy, who was regent during the minority of Victor Amadeus II. In the centre of the Sala Regia stands a marble monument by Ambrogio Celi, consisting of a pedestal enriched with emblems and trophies, and surmounted by an eagle defending the crown and shield of Savoy from a serpent, with the quotation below from Dante's 'Paradiso' (c. vi.):—

"tema degli artigli
Ch' a più alto leon trasser lo vello."

At the W. extremity of the Sala Regia is the entry to

The Pauline Chapel, (3) surmounted by a bas-relief by Landini, representing our Saviour washing the Apostles' feet. In this chapel, which is of nearly the same size as the Sixtine chapel in the Vatican, the solemn church ceremonies used to be performed during the Pontiff's residence at the Quirinal. In it also the cardinals used to assemble in conclave for the election of a new pope. On the walls are 4 large pieces of Gobelines tapestry (dated 1755, 1759), representing the Washing of the Apostles' Feet, the Miraculous Draught of Fishes, Our Saviour driving the Money-changers from the Temple, and the Last Supper. On the rt. of the entry is a more modern tapestry, the Martyrdom of St. Stephen. Returning to the Sala Regia, we enter, by a door contiguous to the Pauline chapel, a suite of rooms fitted up by Pius VII. and Gregory XVI., and inhabited by the Pope during his residence at the Quirinal, forming the whole of the palace on the side of the Piazza di Monte Cavallo. The 1st room (4) serves as a waiting-hall, and contains a fine picture of Saul and David by *Guerchino*. In the next (5) is a large piece of tapestry by *Barthelemy*, 1783, the Massacre of the Huguenots. The 3rd room (6) contains the Death of Leonardo da Vinci in tapestry, 1781, and the 4th (7) a picture of the Japanese Martyrs, by *Borgognone*. The 5th room (8) has a large modern picture by the Neapolitan painter *Devivo*, an allegorical composition representing the force of love. The 6th room (9) looks on to the Piazza di Monte Cavallo.

From its balcony over the great gate newly-elected popes used to show themselves to the people, and Pius IX., in the days of his early popularity, frequently blessed the Romans from this spot. It contains 2 carefully-finished modern pictures representing Raphael's studio, with the Fornarina and Pià de' Tolomei.

From this corner room the visitor looks down the noble suite of winter apartments; in the first (10) of which is a picture of St. John Baptist, copied by Giulio Romano from Raphael. Hitherto the rooms are handsomely furnished and adorned with fine Japanese vases, but the large saloon (12), which follows, is magnificently draped and furnished in yellow damask, with splendid chandeliers of Murano glass, and 6 Japanese vases, 4 of which serve as chandeliers. The frieze, painted by *Borgognone*, represents the Passage of the Red Sea by the Hebrews. The next saloon (13) is richly draped and furnished in crimson damask. The chandeliers are from the royal palace of Caserta. This used to be the Pope's throne-room, and its destination has not been changed by the King of Italy. The throne and canopy erected here for his Majesty formerly served for the Dukes of Parma, and were brought here from that city. Eight fine Japanese vases are ranged along the walls. The frieze, painted in fresco, represents the feats of David. This would be a noble saloon if its width corresponded to its length, but the banquetting room, formerly the Consistorial Hall, on the other side of the quadrangle, is better proportioned, being of the same length but wider. At the end opposite the throne is a full-length portrait of Charles Albert, painted by *Capisani*. The next long saloon (14), blue tapestries and furniture, was called in the Pope's time the Ambassadors' Hall, and still retains that denomination. The frescoes, by *Carlo Maratta*, the Adoration by the Shepherds, have been preserved, but *Minardi's* Departure of the Apostles to preach the Gospel has been covered by a fresco by *Amarani*, Marius repelling his Assassins, opposite to which is Cornelia, mother of the Gracchi. The

marble busts of Victor Emanuel and Princess Margherita are by *Albertoni* and *Fantacchiotti*. This hall has an ancient mosaic pavement from Adrian's Tiburtine villa, representing birds, but it is now usually covered with carpets.

The room which follows (15) is the first of Prince Humbert's suite of apartments: it used to be the Pope's writing-room. On the vaulted ceiling is a fresco representing David offering Sacrifice. The two modern pictures by *Smargiassi* and *Della Monaco* are episodes from the life of Tasso and the Plague of Florence. Next comes what used to be the Pope's bedroom (16). It is now a small, simply-furnished saloon, containing portraits of Maria Adelaide, the king's mother, and Maria Teresa. After a passage-room, the visitor enters the room (18), in which Pius VII. was arrested in 1809, and from which Pius IX. took flight 40 years after. The fresco by *Oerbeck* on the vault, representing Jesus Christ escaping out of the hands of the Pharisees, who sought to throw him down from a rock, although not obliterated, is not now visible, a canvas ceiling, with Cupids and *putti*, having been stretched over it. This is now Prince Humbert's bed-room. The corridor behind the 3 preceding rooms contains the Prince's wardrobe.

The visitor next passes through a corridor (19), in which the fresco-paintings by *Bolognese* represent works executed by Urban VIII., such as the fortress of Urbino, the Vatican armoury, the restoration of the hall of maps, and the consecration of St. Peter's.

In the following saloon (20), which now serves as an anteroom for Prince Humbert's officers, *Leitz's* picture of St. Peter's centenary has been replaced by a modern picture of the mercantile port at Naples. Continuing forward, is what used to be the Pope's dining-room, now Prince Humbert's drawing-room (21). The 7 rooms following (22 to 28) constitute the private suite of H.R.H. the Princess of Piedmont, looking over the Quirinal gardens. The corresponding suite on the ground-floor is occupied by the king. In the large

hall (29) to the rt. of Prince Humbert's anteroom are 3 very large battle-pieces by *Cerruti*, representing Prince Thomas at Valleggio, Victor Emanuel wounded at Custoza, and the battle of Solferino.

The adjoining Servants' Hall (30), of the same length, looking into the quadrangle, is occupied by the Princess's collection of rare birds. The Pope's audience hall, now a music saloon (31), will be recognised by the frieze, representing the entry of Alexander into Babylon, cast in plaster from the original bas-reliefs by *Thorwaldsen*, now in the Villa Carlotta, on the Lake of Como. In the following room (32) are the bas-relief friezes by *Finelli*, executed, like the preceding, for the proposed residence of Napoleon I. in the Quirinal, and representing the Triumph of Trajan, but converted on Pius VII.'s return into that of Constantine. The little saloon (33) looking into the court is decorated with subjects from *Don Quixote*, in tapestry. Princess Margherita's principal drawing-room (34), tastefully furnished in grey satin, occupies the N.E. extremity of the quadrangle. In an oval frame, richly carved and gilt, are 17 miniatures of distinguished members of the H. of Savoy.

Returning from this saloon towards the Sala Regia, the visitor passes through a room (35) containing portraits of Charles Emanuel II. and his wife; parallel to which is the Pope's private chapel (36), built in 1610 by Paul V. An inscription at the entry records that Pius VII. administered the Sacrament to Charles Emanuel and Maria Clotilda of Savoy here in 1801. The Annunciation, by *Guido*, is an exquisite specimen of that master. The vault by *Albani*, the Coronation of the Virgin, and his frescoes of the Nativity, Presentation, &c., are admirable. The next saloon (37), in which is a full-length portrait of Princess Margherita, painted by *Gordigiani* in 1872, serves as a dining-room for their R.H., and the following one (38), still larger, and adorned with tapestries recording the triumphs of Scipio, is called the *Sala del buffet*.

The last and largest room of the

suite, formerly the Consistorial Hall (39), has become the King's state Banqueting-Room, and the arms of Paul V. surrounded by the cardinal and theological virtues, painted on the vault by *Gentileschi*, have been covered by Signors *Magnani* and *Barelli*, of Parma, with a fresh composition representing the Triumph of Italy. The 3 splendid chandeliers over the dining-table are from the royal palace at Naples. From the banquetting-hall the visitor, traversing a long and narrow corridor (40), containing ancient inlaid cabinets, tapestries, and statues from different royal residences in Italy, returns to the *Sala Regia*, at the extremity of which, opposite to the Pauline chapel, a door opens on to a suite of apartments arranged for the King to give audience to his ministers when residing in the Palazzino, expressly prepared for his Majesty, at the E. extremity of the Quirinal. The suite consists of an ante-room (41), officers' waiting-room (42), ministers' waiting-room, royal writing cabinet, council-room, and 3 saloons communicating with the Palazzino by a passage 232 metres long, overlooking the garden, and formerly called the Corridor of the Swiss, along which were the doors, opening separately into the rooms occupied by the cardinals during conclaves. These doors have been all closed, access to the conclave cells, now adapted to other uses, has been given from the ground-floor, and the Swiss Corridor is reserved for the King's exclusive use. The Palazzino, recently restored for his Majesty, was originally constructed by the Chev. Fuga for Clement XII. It now consists of two stories, reached by a marble winding staircase, adorned with statues from the antique, through a handsome door opening on to the Via del Quirinale. Each story has 16 rooms, freshly decorated and tastefully furnished; the ceilings are chiefly by *Barilli*, and in the blue drawing-room on the 1st floor there is a very handsome marble chimney-piece by *Lombardi*, a sculptor unrivalled in the elaborate decorative style. From the upper windows and terrace a fine panoramic view over Rome is enjoyed.

The billiard-room on the 1st floor, painted on the vault by Barilli and hung with a rich tapestry of birds and flowers, opens on to a spacious terrace over a building which affords stabling for 40 horses.

But the new stables, built on the N. wall of the gardens, and 500 yards long, are constructed to receive 140 horses, and comprise on the ground-floor, at the angle opposite Via della Panetteria, a spacious *rotunda* for schooling horses.

The floor above the stables is appropriated to the saddle and harness department, and the upper floor consists of sleeping-rooms for the coachmen and grooms.

The extensive additions and alterations thus executed in the Quirinal Palace, as well as the arrangement of the interior decorations and furniture, were designed and directed by the late Commendatore Cipolla, a Neapolitan architect of great distinction, whose premature death in the summer of 1874 was universally regretted.

The Gardens can be visited on any day in the absence of the royal family. They are of considerable extent, handsomely laid out and decorated with statues and fountains: in an enclosure are some well-stocked greenhouses and a garden of out-door exotics. Among these curiosities is an organ, played by water in a grotto, constructed by Clement VIII. in 1596 and ornamented with fresco paintings and marble groups of Vulcan at his forge, satyrs, fauns, &c., whilst contemplating which the spectator gets an occasional sprinkle from some *jets-d'eau* planned for the purpose of a surprise.

Above this grotto is the terrace on to which the windows of the King's apartment open, and which is tenanted by several of his Majesty's favourite Alpine dogs.*

PRIVATE PALACES.

The palaces of Rome constitute one of its characteristic features. 75 are enumerated in the guide-books; but without including those which have slight pretensions to such a designation, there can be no doubt that Rome contains a larger number of princely residences in proportion to its population than any other city in the world. The Roman palaces are in many respects peculiar in their architecture, and present a valuable field for the study of the artist. In no capital do we find such grand effects of size and of magnificence. No class of buildings has been more severely criticised, and yet architects have been compelled to admit that no edifices of the same kind in Europe are so free from what is mean and paltry in style. The plan is generally a quadrangle, with a large staircase opening on the court. The windows of the ground-floor are usually barred: the apartments of this floor are often let out to tradesmen, or used for stables, coach-houses, or offices. The stairs leading to the upper rooms are frequently of marble, but often so badly cared for that the effect of the material is completely lost. The upper floors form suites of apartments running round the whole quadrangle, and frequently communicate with each other. These chambers are so numerous that one floor affords sufficient accommodation for the family: hence it often happens that the owner reserves this portion for his own use, and lets out the remainder. Columns of marble and gilded ceilings are not wanting, but the supply of furniture is not abundant, and its style is clumsy and antiquated.

* The Quirinal Palace and garden are supposed to occupy the site of the Temple of Mars Quirinus and of the Capitolium Vetus. Several inscriptions belonging to the latter were discovered in 1626, under Urban VIII., in laying out the gardens. The Servian wall, which surrounded the hill, follows the line of the Via del Giardino and dello Scalone: remains of it were discovered in 1866, opposite Bernini's stables, in

the Piazza del Quirinale, and in 1872, in digging for the foundations of the royal stables, above the *Lavatore del Papa*, and in 1874, between Nos. 26, 27, Via delle Quattro Fontane. The site of the *Porta Sanquatis* is marked by the tomb of the Sempromii, opposite the gate of La Sanatteria; and that of the *Porta Salutaris* is supposed to correspond with the N.E. corner of the Palazzo Barberini.

The apartments occupied by the family are less liable to these objections, whilst in some (Pal. Doria) there is a degree of splendour and magnificence unsurpassed in the dwellings of Royalty North of the Alps. In the palaces of the Roman princes the ante-chamber contains a lofty canopy or *Baldacchino*, on which the armorial bearings of the family are emblazoned, with a throne, the emblem of their once feudal rights. In the following enumeration we have not confined our notices to those palaces which have obtained celebrity for their movable works of art, but have included also those which have permanent attractions as specimens of architecture. [The usual fee to the custode, who shows the picture galleries of the palaces to visitors, is from 1 to 2 francs for a party, 50 cents for a single person.]

Palazzo Albani, in the Via delle Quattro Fontane, purchased by the Queen Dowager of Spain, Christina, now the property of her son-in-law, Prince del Drago, and handsomely restored and decorated by her. The collections of pictures and statues, and the valuable library, formerly here, have been dispersed since the death of the last male heir, Card. Albani, Secretary of State under Pius VIII. In one of the smaller courts is an interesting bas-relief, built into the wall, with an inscription to a certain Pompeius Adimetius, chief of one of the Roman legions in the time of Trajan, by one of his freedmen, called Pullarius, with good representations of the insignia of the chief of the cohort, of the phalera or breastplate of his rank, with two fowls feeding below, the *armoirie parlante* of Pullarius, who dedicated it. In the landing-place of the great staircase are some specimens of *opus sectile marmoreum* removed from the basilica of Junius Bassus, on the Esquiline (see Index).

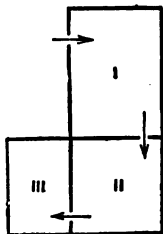
Palazzo Attems, near the ch. of S. Apollinare, built or renewed in 1580 by Martino Longhi the elder, and considered one of his most important works,

the property of the Duke di Gallese. The porticoes surrounding the court, by Baldassare Peruzzi, are much admired for their fine architectural details.

Palazzo Altieri, in the Piazza del Gesu, with one of the most extended façades in Rome, built by Cardinal Altieri in 1670, during the pontificate of his kinsman Clement X., from the designs of Giovanni Antonio Rossi. It was formerly celebrated for its fine library, rich in MSS.; but this has disappeared with all the other collections of this princely family. There are some good bas-reliefs in stucco in the state apartments, now occupied by Cardinal Borromeo. The statues and busts which decorate the staircase were mostly discovered in digging for the foundations of the palace. The State apartment occupied by the actual Prince of Viano and his princess, of the royal family of Wurtemberg, is furnished in the most exquisite style.

Palazzo Barberini, begun by Urban VIII. from the designs of Carlo Maderno, continued by Borromini, and finished by Bernini in 1640. It is one of the largest palaces in Rome, and contains a collection of paintings and a valuable library. The winding staircase is the best example of this species of construction in Rome. The bas-relief of the Lion on the landing-place of the grand staircase was found near Tivoli. The large saloon or ante-chamber on the first floor is remarkable for the frescoes on its ceiling by *Pietro da Cortona*, classed by Lanzi among those compositions in which he carried the freedom and elegance of his style to its utmost length. They are allegorical representations of events in the history of the Barberini family, and present a singular mixture of sacred and profane subjects. The few statues and sarcophagi remaining, after the dispersion of the once celebrated Barberini collection, were found at Palestrina and in the gardens of Sallust. The gallery of pictures, now considerably reduced in

number, contains still some fine specimens of art. It is arranged in 3 rooms on the ground-floor (on the rt. in entering the court), and is open from 1 to 5 on Mon., Tues., and Wed., from 2 to 5 on Thurs., and from 10 to 12 on Sat. Room III.—86. *Poussin*. The Death of Germanicus.—77. *Claude*. Landscape at the Acqua Cetosa.—88. *A. Marina*.—76. View of Castel Gondolfo. 74. *Domenichino*. Adam and Eve driven out of Paradise.—72. *Titian*, or more probably *Palma Vecchio*. The Schiava, or Slave, in red and white costume.—



Plan of Barberini Gallery.

83. *Scipione Gaetani*. Portrait of Lucrezia Cenci, the mother of Beatrice; and 81, her step-mother, by *M. A. Caravaggio*.—82. *Raphael*. The so-called FORNARINA, very differently treated, and very unlike the Fornarina of the Tribune at Florence: the armlet bears Raphael's name.—85. GUIDO, PORTRAIT OF BEATRICE CENCI: one of the most celebrated portraits in Rome. As the story goes, it was taken on the night before her execution; other accounts state that it was painted by Guido from memory after he had seen her on the scaffold. The terrible tragedy which has invested this picture with so much interest took place at Petrella, and is noticed in the *Handbook for South Italy*.—87. *Albani*. Galatea with Tritons.—73. *Guido*. S. Urbanus.—79. *Albert Durer*. Christ disputing with the Doctors.—90. *A. del Sarto*. A good Holy Family.—Room II.—48. *Francia*. Virgin, Child, and S. Jerome; a fine picture,

especially the head of the saint.—93. *Sandro Botticelli*. A good small Annunciation.—92. *Rembrandt*. A Philosopher.—54. *Sodoma*. Virgin and Child.—64. *Baldassare Peruzzi*. Pygmalion.—47 and 27. *Locatelli*. Actæon and Diana, Calista and Nymphs.—49. *Immacenzo da Imola*. Virgin and Child.—58. *Gio. Bellini*. Virgin and Child.—67. *Masaccio*. His own portrait.—66. *Francia*. Virgin and Child, with St. John.—1st or outer Room. 21. *Lanfranco*. Santa Cecilia.—16. *Beliverti*. Joseph and the wife of Potiphar. There are a few good pictures in the private apartments, not easily seen, amongst which two by Giotto, and some copies of portraits by Raphael in his younger days, from paintings by Pietro della Francesca, then in the Library at Urbino. The Library (*Bibliotheca Barberini*) is celebrated for its MSS. and its other literary treasures. It is situated on the upper floor of the palace, at the top of the winding staircase; and is open to the public on Thursdays from 9 till 2. The MSS., 7000 in number, form the peculiar feature of this library; they were collected principally by Cardinal Francesco Barberini, the nephew of Urban VIII. Among the most interesting are the letters and papers of Galileo, Bembo, Cardinal Bellarmine, Benedetto Castelli, Della Casa, &c.; and the official reports addressed to Urban VIII. on the state of Catholicism in England during the reign of Charles I., which are full of inedited materials for the history of the Stuarts. There is a long and interesting correspondence between Peresc and Cardinal Barberini: a fine copy of the Bible in the Samaritan character: a most interesting copy of the Holy Scriptures, which dates from the early part of the 4th century, made by a certain Peter "in the Mesopotamia of Babylon;" this date, which would make it the oldest MS. on parchment in existence, is very doubtful; it is more probable that it was copied, some centuries later, from a MS. bearing the earlier date. A beautiful Greek MS. of the

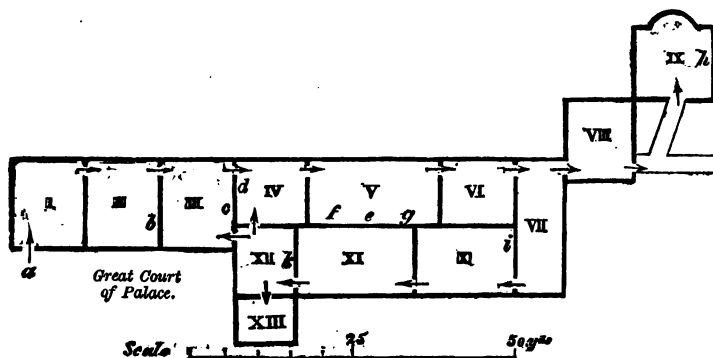
Liturgies of St. Basil of the 7th or 8th century. There are several MSS. of Dante: one of the most remarkable of which is a folio volume on parchment, with a few miniatures of 1419, copied by one Filippo Landi of Borgo San Sepolcro. A missal with fine illuminations, by *Giulio Clovio*, executed for Card. Ximenes; and another by *Ghirlandajo*, or *Girolamo dei Libri*. An interesting volume to the archaeologist and architect contains numerous drawings and plans of the ancient monuments of Rome, by *Giuliano da Sangallo*: it bears the date of 1465: amongst the drawings which it contains are a series of the triumphal arches, many of the temples still standing in the 15th century at Rome, which have since disappeared, and sketches of galleys, in one of which are introduced paddle-wheels like those in use in our modern steamboats, but moved by a windlass. The printed books amount to 50,000: many are valuable on account of the autograph notes in them: by celebrated personages and scholars. The Hebrew Bible of 1488 is one of the 12 known copies of the first complete edition by Soncino. The Latin version of Plato, by Ficino, is covered with marginal notes by Tasso, and his father Bernardo; the rare Dante of Venice, 1477, is filled with annotations by Bembo; and another edit. of the 'Divina Commedia' has some curious notes by Tasso: several ancient bronzes discovered on the estates of the Barberini family at Palestrina have been placed in this library—an extensive series of *cista mystica*, some of which are covered with elegant engraved designs—numerous Greek mirrors, specimens of glass and terra-cotta sculptures, and especially of carved ivories from the same locality. On the wall, before entering the Library, are some very ancient Roman inscriptions, amongst which that discovered in 1616, on the Via Appia, to Lucius Cornelius Scipio, the son of Scipio Barbatus, who was consul in A.U.C. 494, and who built the Temple of the Tempests, as stated upon it, after his conquest of Corsica. It is rudely cut on

a slab of Alban stone, and in a very primitive style of spelling. In the ante-room are several portraits; amongst others, of Sir Thomas More, of Cardinal Pole, and of our Henry VII. In the court behind the palace is the fragment of an inscription which will not fail to interest British travellers. It is a portion of the dedication of the triumphal arch erected to the emperor Claudius by the senate and Roman people, to commemorate the conquest of Britain. It was found near the Sciarra palace, where that arch is known to have stood. The cavities remaining show that the letters were of the finest form of the imperial period, and of bronze, sunk into the marble. A heavy iron balustrade on piers, with a gate entirely out of keeping with the style of the palace, has been lately erected, separating it from the street. In the garden, between the balustrade and the palace, is a statue of Thorvaldsen. This group, designed by Thorvaldsen himself, was erected to indicate the site of his studio, and executed by the talented Prussian sculptor, E. Wolff.

Palazzo Berti, now *Ricciardi*, No. 103, Borgo Nuovo, near the Piazza of St. Peter's. It has been supposed to have been erected from a design of Raphael's, for Jacopo da Brescia, surgeon to Leo X., in 1515, and is remarkable for its handsome façade. The lower portion consists of a rustic basement, on which rise two stories; the first, of brickwork, having elegant Doric pilasters in stone, with 5 windows, alternately round-headed and pointed; the upper one is also Doric. As a whole, it is one of the most tasteful specimens in Rome of the domestic architecture of the 16th centy., although criticised, especially for the inequality of the spaces between the pilasters.

Palazzo Borghese, in the Piazza of the same name. This immense palace was begun in 1590 by Cardinal Dezza, from the designs of Martino Lunghi, and completed by Paul V. (Borghese) from those of Flaminio

GROUND PLAN OF THE PICTURE GALLERY AT THE BORGHESE PALACE.



- a. Entrance from Court.
 b. Raphael's Entombment.
 c. Correggio's Danaë.
 d. Domenichino's Sibyl.
 e. " Chace of Diana.

- f, g. Albano's four Seasons.
 h. Raphael's Archers.
 i. Sacred and Profane Love.
 k. Vandyke's Entombment.

Ponzio. The court is surrounded by porticoes sustained by 96 granite columns, Doric in the lower and Ionic with Corinthian pilasters in the upper stories. Among the colossal statues preserved here are Julia Pia as Thalia; another Muse; an Apollo Musagetes; and a fragment of an Amazon, from the portico of Europa, near the ch. of S. Salvatore, in Lauro. The gallery, one of the richest in Rome, is on the ground-floor, and is liberally thrown open to artists and visitors three times a week from 9, A.M. until 3 P.M. It is arranged in 13 rooms, in each of which there are printed hand-catalogues for the use of visitors. We shall therefore only notice here the most remarkable paintings out of upwards of 850 which constitute this magnificent collection. *Room I.*—1. *S. Botticelli.* Madonna and Child.—2. *Lor. de Credi.* A Holy Family.—3. *Paris Alfani.* A Holy Family.—30, 34. *Perugino.* A Nazzareno and Madonna.—32. *Leonardo da Vinci.* The Saviour.—35. *Raphael.* A Portrait of himself in his youth (?).—36. *F. Lippi.* Portrait of Savonarola.—48. *Perugino.* San Sebastiano.—49, 57. *Pinturicchio.* Events in the life of Joseph; the names of the

principal persons are written under them.—43, 61. *Francia.* Virgin and Child, and a half-figure of St. Anthony.—69. *A. Pollajuolo.* The Nativity. And several pictures of the schools of Perugino, Raphael, and Leonardo da Vinci.

Room II.—2 fountains in alabastro fiorito are placed in the centre of this room.—1, 2, 5, 8, 10, 18. *Garofalo.* The Deposition, No. 9, a fine picture.—6. *Francia.* Madonna and Saints.—21. *Raphael.* A very fine portrait of a cardinal.—25. *RAPHAEL.* A portrait called Cæsar Borghia.—18. *Giulio Romano.* Copy of Raphael's Julius II.—39. *Fra Bartolommeo.* A Holy Family.—36. *A. del Sarto.* Holy Family.—38. *RAPHAEL.* His magnificent picture of the Deposition or Entombment of Christ (b). The ENTOMBMENT was painted by Raphael in his 24th year. It was executed by the illustrious artist after his return from Florence, for the ch. of St. Francesco at Perugia, being a commission from Atalanta Baglioni, soon after Giovanni Paolo Baglioni had regained the sovereignty of that city. On one side of the composition the Saviour is borne to the sepulchre by 2 men, whose

vehement action contrasts strongly with the lifeless body; the intensity and varied expression of grief are finely shown in the S. Peter, the S. John, and the Magdalen, who surround the corpse, while, on the other side, the Virgin, overwhelmed by her affliction, has fainted in the arms of her attendants. It bears the signature *Raphael Urbinas*, and date M.D.VII. Some sketches for this picture were in Sir Thos. Lawrence's collection; the finest in that of the Uffizi at Florence. The subjects of the predella, 3 figures of Faith, Hope, and Charity, are in the Pinacotheca at the Vatican.—44. *Sodoma*. A Holy Family.—51. **FRANCIA**. S. Stephen, a very fine picture; and 55, 56, 2 Madonnas.—65. *Giulio Romano*. A copy of Raphael's Fornarina of the Barberini Gallery.—34, 35. *Andrea del Sarto*. Holy Families.—53. *Timoteo da Urbino*. An interesting portrait of young Raphael.—54. *Garofalo*. The Madonna, with S. Peter and S. Paul, a small picture; and several others by the same painter, under the Nos. 55, 56, 57, 58, 59, 60, 61, and 67.—59. *Mazzolino da Ferrara*. The Adoration of the Magi.—Room III.—1. *A. Solario*. Christ bearing the Cross. 4. *Vasari*. Lucretia.—7, 8. *Michel Angelo*. 2 Apostles, paintings on panel, in his early manner.—18. *Vasari*. Leda.—24, 28, and 29. *Andrea del Sarto*. Madonna and Child, with Angels and S. John, the second a fine picture.—32 and 33. *Pierino del Vaga*. A Madonna and a Holy Family.—34. *Pontormo*. S. Sebastian.—35. *Andrea del Sarto*. Venus and Cupid.—40. **CORREGGIO**. *DANAË* (c); a very fine and celebrated picture.—42. *Bronzino*. Portrait of Cosimo I. de Medicis.—46. *Sassoferrato*. Virgin and Child.—48. **SEBASTIAN DEL PROMBO**. Our Saviour at the column, said to have been sketched by Michel Angelo as the original design for the well-known painting in S. Pietro Montorio. 49. *Andrea del Sarto*. A fine Magdalen. Room IV.—1. *An. Caracci*. A Deposition from the Cross.—2. **DOMENICHINO**. **THE CUMÆAN SIBYL** (d), one of his most celebrated and graceful

paintings.—3. *Lod. Caracci*. S. Caterina da Siena borne to Heaven by Angels.—*Ag. Caracci*. A Pietà.—10. *Cav. Arpino*. The Rape of Europa.—15. *Guido Cagnacci*. A good Sibyl.—23. *An. Caracci*. S. Francis.—33. *Luca Giordano*. S. Ignatius devoured by wild beasts in the amphitheatre.—20. *Guido*. Head of S. Joseph.—30. *Ogoli*. S. Francis.—29. *An. Caracci*. S. Dominick.—37. *Id.* Head of Christ.—21. *Elisabetta Sirani*. Lucretia. 36, 37. *Sassoferrato*. A Madonna; an Adolorata. Madonna and Child. Room V.—5. *Scipione Gaetano*. A Holy Family.—6. *Cav. Arpino*. The Flagellation.—11, 12, 13, 14. **ALBANO**. 4 fine circular pictures (f, g), representing the Seasons.—15. **DOMENICHINO**. The Chase of Diana (e), a very celebrated picture; the goddess, attended by her nymphs, is awarding the prize of the bow and quiver to one of them who has just shot off her arrow.—21. *Francesco Mola*. S. Peter released from prison.—25. *Fed. Zuccherro*. A Deposition.—26. *Caravaggio*. Madonna and Child, with Santa Anna.—27. *Padovanino*. Venus dressing. Room VI.—1. *Guericino*. La Madonna Adolorata.—3. *Andrea Sacchi*. Portrait of Orazio Giustiniani.—5. *Guericino*. The Return of the Prodigal Son.—7. *Pietro da Cortona*. Portrait of G. Ghislieri, in imitation of Vandyke's style.—10. *Ribera*. St. Stanislaus with the infant Christ.—13. *Sassoferrato*. Copy of Titian's Three Ages of Man.—24, 25. *Gaspar Poussin*. 2 landscapes. Room VII.—A long gallery, called the *Stanza degli Specchi*, the walls being covered with mirrors. On 2 tables of red porphyry are antique bronze statuettes, and in the centre one formed of an immense variety of ancient marbles. The paintings on the mirrors are for the *putti* by *Girofiri*; the flowers by *Mario dei Fiori*. Room VIII.—3. *Tempesta*, Battle-piece.—33. *Salvator Rosa*. A landscape.—100. *Paul Potter*. Cattle feeding.—87. *Paul Brill*. Madonna with animals. There are some mosaics by Matteo Provenzale in this room: the best, No. 1, a portrait of Paul V.

Room IX.—1, 2, 3. Frescoes from the so-called Casino of Raphael, afterwards the Villa Olgiati, which once stood in the grounds of the Villa Borghese, from the walls of which they were detached; Nos. 1 and 2 represent the marriage of Alexander and Roxana, and are copies from Raphael. No. 3 (*h*) is the celebrated painting of Archers Shooting at a target with the arrows of the sleeping Cupid, allegorical to the Passions, supposed to be from a design by *Michel Angelo*; a magnificent composition, perhaps unequalled in fresco-painting. There are some other frescoes of the school of Giulio Romano, from the Villa Lante on the Janiculum.

Room X. is chiefly dedicated to the Venetian school.—2. *TITIAN*. The Three Graces.—3. *Paul Veronese*. Sta. Cecilia.—*Luca Cambiase*. Venus and Adonis.—13. *Giorgione*. David bearing the head of Goliath.—14. *Paul Veronese*. St. John preaching in the Desert.—16. *Titian*. San Dominick.—19. *Bassano*. His own portrait.—21. *TITIAN*. SACRED AND PROFANE LOVE (*s*); an allegorical composition representing 2 figures sitting near the edge of a fountain: one clothed in white with a red sleeve, the other with a red drapery over the l. shoulder; a young Cupid is looking into the water. 22. *Lionello Spada*. A Concert. 34. *P. Veronese*. SS. Cosimo e Damiano.—*Giov. Bellini*. Virgin and Child.—43. The Preaching of Our Lord: a sketch for a large picture.

Room XI.—1. *Lorenzo Lotto*. Madonna and Saints.—2. *Paul Veronese*. S. Antony preaching to the Fishes.—3. *Titian*. Holy Family with St. John.—11. *Luca Cambiase*. Venus on a Dolphin.—15, 16. *Bonifazio*. Jesus in the house of Zebedee, and the Return of the Prodigal Son, 2 good specimens of the master.—17. *Titian*. Samson.—32. *Palma Vecchio*. Madonna and Saints.—33. *Licino da Pordenone*. His own portrait, surrounded by his family.—31. *Gian Bellini*. Madonna and Child, with S. Peter.

Room XII. The Dutch and Flemish schools.—1. *Vandyke*. Christ on the

Cross. 7. The ENTOMBMENT (*h*).—22. *Paul Potter*. Cattle.—26. *Rembrandt* (?) Boors on the Ice. Portrait of Marie de Medicis.—15. *Rubens*. The Visitation of S. Elizabeth.—20, 24, 35. *Holbein*. 3 unknown portraits.—19. *Albert Durer*. Portrait of Louis VI., duke of Bavaria.—23. *Bachhuysen*. A magnificent sea-piece.—36. *Luca Cranach*. A portrait. 44. A Venus and Cupid.—49. *Handthorst*. Lot and his Daughters. In *Room XIII.*, generally closed, but which will be opened by the custode, is a collection of more than 100 small subjects, chiefly of artists of the 15th centy., with a very handsome Madonna and Child of the school of Raphael, recently purchased by Prince Borghese.

Palazzo Braschi, now the Italian Ministry of the Interior, forming the angle of the Piazza di Pasquino, built at the close of the last century by Pius VI., for his nephew the duke Braschi, from the designs of Morelli. It is remarkable for its imposing staircase, ornamented with 16 columns of red oriental granite, and 4 statues of Commodus, Ceres, Achilles, and Bacchus. This palace once contained a small collection of pictures, but they have been dispersed within the last few years. The P. Braschi stands on the site of the Carceres of the Circus Agonalis. The celebrated statue of Pasquin, which is placed against one of the outer walls of this palace, has already been noticed.

Palazzo Bonaparte, formerly Rinnuccini, at the corner of the Piazza di Venezia and Corso, built in 1660 from the designs of Gio. de' Rossi. It was formerly the property of Madame Mère, the mother of Napoleon, who died here, and at present belongs to her great-grandson, Prince Napoleon Charles Bonaparte, and is occupied by his brother Card. Bonaparte. It contains some modern pictures connected with the history of the first French Empire, chiefly portraits of members of the Imperial family, and interesting Chinese tapestries.

Palazzo della Cancelleria, one of the

most magnificent palaces in Rome, begun by Cardinal Mezzarota, and completed in 1495 by Cardinal Riario, nephew of Sixtus IV., from the designs of Bramante. It was built with travertine taken from the Coliseum, and other marbles from the arch of Gordianus (see Index); the 44 columns of red granite which sustain the double portico of its court are supposed to have belonged to the Theatre of Pompey. The gateway was designed by Fontana. The great saloon is decorated with frescoes by *Vasari*, *Salviati*, &c., the first representing events in the history of Paul III. This palace is the official residence of the Cardinal Vice-Chancellor, and the seat of several Ecclesiastical Boards or *Congregazioni*. In June 1848 it was the place of meeting of the Roman Parliament, summoned by Pius IX. at the commencement of the reforms which finally drove him from his capital. In the next month it was the scene of the memorable outrage in which the mob burst into the chamber while the deputies were sitting, and demanded an immediate declaration of war against Austria. In the November following it acquired an infamous celebrity as the scene of the assassination of Count Rossi, the enlightened minister of Pius IX., on going to a meeting of the Chambers, then assembled here; this atrocious crime took place at the foot of the great staircase, on the l., near to a door now closed. The inner court of the palace is very beautiful, surrounded by a double Doric portico, surmounted by an elegant attic ornamented with Corinthian pilasters. The front, towards the Piazza and adjoining street, is also very fine, although spoiled near the W. angle by some unseemly constructions, and by the mean bell-tower of the ch. of St. Lorenzo in Damaso; the great entrance of Fontana is not in the best harmony with the architecture of Bramante's edifice.

Palazzo di Caserta, or *Caetani*, in the Via delle Botteghe Oscure, formerly a portion of the P. Mattei. It is the residence of the Duke di Sermoneta, the

head of the great baronial family of Caetani. The first floor, which is handsomely furnished, contains several family pictures. The family archives preserved in this palace are perhaps the most complete of any of the great Roman houses; some deeds of donation to the Caetanians being of the 9th and 10th centuries. The Caetanians were once lords of all the country from Velletri to Fondi; they gave 2 popes to the throne of St. Peter, Gelasius II. and Boniface VIII., and were the rivals of the Colonnas and Orsinis in their long contests with the popes in the 11th and 12th centuries. Their vast estates were confiscated by Alexander VI. in favour of one of his bastard sons, but subsequently restored, with the ducal title borne by the family, now the oldest amongst the princely Roman houses. The present head of the family is the talented Duke of Sermoneta, well known as Don Michel Angelo Caetani, to many of our countrymen who have resided at Rome.

Palazzo Cenci.—There are 2 palaces known by this name in Rome. The first, called also P. Maccarani, from its present owner, is situated opposite the church of S. Eustachio, near the Pantheon; it was built in 1526 from the designs of Giulio Romano, and is only remarkable for its architecture. The second *Cenci Palace*, the ancient residence of the family, stands partly on the site of the Theatre of Balbus, near the western entrance to the Ghetto. Opposite to the palace is the little church of S. Tommaso a' Cenci, founded in 1113 by Cencio bishop of Sabina, and granted by Julius II. to Rocco Cencio, whose descendant, the notorious Count Francesco, rebuilt it in 1575, as we see by inscriptions over the doors. The ch. is small, much neglected, and seldom open. The Cenci chapel, restored in 1661, is covered with frescoes, in a good style, of histories of the Virgin, with a handsome roof decorated with stuccoes and arabesque paintings. Although erected as a sepulchral chapel for the

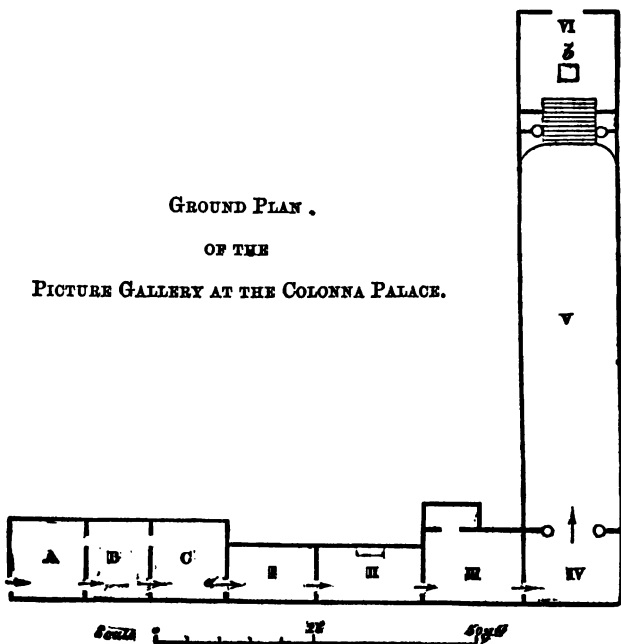
family, it does not contain a single monument to the Cenci. The palace, an immense and gloomy pile of massive architecture, was for many years deserted and left without doors or windows or any sign of human habitation, to tell, as forcibly as a building could, the story of crime: it seemed to have been stricken with the curse of which Beatrice Cenci was the victim. Within the last few years, however, it has been rendered habitable. It has recently been purchased by the Government. Shelley notices the court supported by granite columns, and adorned with antique friezes of fine workmanship, and built up according to the ancient Italian fashion with balcony over balcony of open work. He was particularly struck with one of the gates, formed of immense stones, and leading through a dark and lofty passage (now closed up) opening into gloomy subterranean chambers. Its position in the most obscure quarter of Rome, and its gloomy aspect, are perfectly in keeping with the atrocities perpetrated within its walls, which led to the tragedy enacted at another place (Petrella—*Handbook of South Italy*, Rte. 142), which has given such a melancholy interest to the name of Cenci.

Palazzo Chigi, forming the N. side of the Piazza Colonna, built in 1526 from the designs of Giacomo della Porta, and completed by Carlo Maderno. In one of the antechambers are the Skull and the Sleeping Child, sculptured by *Bernini*, as emblems of life and death. In the saloon are 3 ancient statues: a Venus, in Parian marble, with a Greek inscription; Mercury with the *caduceus*; and an Apollo, supposed to be of the time of Hadrian. The pictures are in the apartments occupied by the family, and are consequently not open to the public. Among them the following may be noticed:—I.—*Guercino*. St. Francis.—*Guido*. St. Cecilia; a Nativity.—*Caravaggio*. St. John the Baptist drinking at a spring. II.—*Pietro da Cortona*. A Guardian Angel.—*Guer-*

cino. Christ at the column.—*Agostino Caracci*. A dead Christ.—*Salvator Rosa*. A satyr disputing with a philosopher, who is said to be a portrait of Salvator himself.—*Titian*. Two portraits.—*Spagnoletto*. A Magdalen. III.—*Andrea Sacchi*. Sketch for the picture of S. Romualdo, in the Vatican; a Saint; the Blessed Bernardo Tolomei of Siena.—*Guido*. A Pietà. In the upper rooms is a cabinet adorned with sketches by *Giulio Romano*, *Bernini*, *Andrea Sacchi*, &c. The *Library* is the most interesting part of the palace. It was founded by Alexander VII., and is rich in MSS. of great interest. Among these are the Chronicles of St. Benedict and St. Andrew, the Chronicle of the Monastery of San Oreste or Soracte, a Dionysius of Halicarnassus of the 9th century, a Daniel of the Septuagint version, an illuminated Missal of 1450, a folio volume of French and Flemish music, containing motettes and masses, dated 1490; a letter of Henry VIII. to the Count Palatine, requesting him to show no mercy to Luther; several inedited letters of Melancthon, some sonnets of Tasso, 20 volumes of original documents relating to the treaty of Westphalia, and a large collection of inedited and almost unknown materials for the literary and political history of Europe. Near the Palazzo Chigi, forming the W. side of the Piazza Colonna, is that belonging to the Hospital of San Michele, now the *Post-office*, remarkable for its fine Ionic portico; the principal part of the columns having been discovered amongst the ruins of the Roman Municipium of Veii. The other palaces forming the sides of the Piazza Colonna are on the E. the *Palazzo Piombino*, belonging to the head of the Buon-campagni Ludovisi family; and on the S. the Palazzo Ferraioli; with some marbles from Veii, and a good library of modern works, collected by the present owner, Marchese Gaetano Ferraioli.

Palazzo Ciciaporci, now *Senni*, in the Via de' Banchi Nuovi, not far

GROUND PLAN .
OF THE
PICTURE GALLERY AT THE COLONNA PALACE.



from the S. extremity of the Ponte di S. Angelo, built in 1526, is remarkable for its architecture by Giulio Romano. Near this is the *Palazzo Cesarini*, inhabited by the ducal family of that name; it was the residence of Alexander VI. when Cardinal Lenzuoli Borgia, before his elevation to the pontificate.

Palazzo Colonna, in the Piazza di SS. Apostoli, commenced by Pope Martin V. in the 15th century, and completed in later times. It formed at one period the residence of Julius II., and subsequently of San Carlo when Cardinal Borromeo. It now belongs to the princely family whose name it bears; a portion of the state apartments have been let for several years past, and now form the residence of the Ambassador of France. The apartment on

the ground-floor contains some frescoes by Tempesta, Pomarancio, and Gaspar Poussin; those on the ceilings have been even attributed to Perugino. The Colonna picture gallery, once the most considerable in Rome, although it has been much reduced by division amongst the outgoing branches of the family, still contains some fine works, which are arranged in a series of rooms leading to the Hall or Gallery for which the palace is so celebrated. The gallery, which is entered from the great stairs leading from the N. corner of the court, and which leads to the apartments of the French Ambassador, is open on Monday, Thursday, and Saturday, from 10 to 3 o'clock. The names of the masters only are affixed on each painting. In the three rooms (A B C) preceding those of the pictures are several

specimens of Gobelins and Arras tapestry, and a good bust called Vitellius. *Room I.*—*S. Botticelli*. Madonna and Child.—*Luca Lunghi*. A good Holy Family.—*Bagnacavallo*. A Military Cavalcade.—*Melozzo da Forlì*. St. Roch.—*Giovanni Sansio*. Portrait of a Boy in a red cap.—*Luini*. A good Virgin and Child.—*Giacomo di Avanzi* of Bologna. A Crucifixion.—*Albano*. Two large Landscapes, with groups of figures.—*Giulio Romano*. The Madonna and Child.—*Gentile da Fabriano*. A Madonna surrounded by angels.—*Parmigianino*. A Holy Family.—*Innocenzo da Imola*. A Holy Family.—*Guercino*. Moses.—*P. da Cortona*. The Resurrection; below are portraits of several persons rising from their sepulchres. *Van Eyk* (?) 2 pictures of the Virgin, surrounded by small medallions of histories of her life. Passing through the Throne-room (II.), is, *Room III.*—*Titian*. A good portrait of Onofrio Panvinio, the celebrated antiquary, as an Austin friar.—*Girolamo da Trevigi*. A portrait, supposed to be of Poggio Bracciolini, the Florentine historian. These portraits were long considered to be by Titian, and called Luther and Calvin, for which there was not the remotest foundation.—*Bronzino*. A Holy Family.—*Carletto Cagliari*. A Lady playing on the guitar.—*Guercino*. The Guardian Angel.—*Albano*. The Rape of Europa.—*An. Carracci*, the *Mangia Faggioli*, a ridiculous caricature, but true to life.—*Lo Spagna*. S. Jerome in the Desert.—*Paris Bordone*. A Holy Family, with St. Sebastian and other Saints.—*Bonifacio*. A Holy Family, with SS. Anne and Jerome.—*Salviati*. A Madonna.—*Holbein*. A portrait of Lorenzo Colonna, brother to Martin V.—*Paul Veronese*. A fine male portrait.—*D. Crespi*. San Carlo.—*F. Mola*. Death of Abel.—*Guido*. S. Agnes.—*Sassoferrato*. A Madonna.—*Guercino*. The Angel Gabriel.—*Giov. Bellini*. S. Bernardo.—*Salviati*. The Resurrection of Lazarus.—*Rubens*. Joseph and his Brethren; a sketch.—*Scarsellini*. The Apparition of the Virgin to some Franciscan friars. The

[Rome.]

paintings in the centre of the ceiling, representing the Apotheosis of Martin V., are by *Lutti* and *Pompeo Battoni*. *Room IV.*—This room, which forms one of the extremities of the great gallery, is covered with landscapes; eight in *tempera*, by *Gaspar Poussin*.—A small pretty Claude.—*Poussin*. Apollo and Daphne.—*Wouvermans*. 2 large battle-pieces.—*Salvator Rosa*. A sea-shore scene. 2 good landscapes by *Swanevelt*; several by *Orizonte* and *Crescenzo di Onofri*; some *Berghems*, *P. Brills*, and *Canalettis*. On one side of this hall is a handsome cabinet, with 27 bas-reliefs in ivory, executed by the German artist Steinhart, and copied from Michel Angelo's Last Judgment in the Sistine Chapel, and from 26 of Raphael's subjects in the Loggie.—The *Great Hall* or *Gallery* (V.), one of the finest in Rome, is ornamented with ancient statues, none of which are of any merit; the walls are decorated with Venetian mirrors, painted with wreaths of flowers and Cupids, the former by *Mario dei Fiori*, the latter by *Carlo Maratta*. In the recess of one of the windows on the rt. a good bas-relief of a colossal head of Minerva. On the tables are some antique bronzes, and a small bronze statue of a faun, by Sansovino; the roof is covered with frescoes relative to the deeds of the Colonna family; the largest, in the centre, by Coli and Gherardi, represents the Battle of Lepanto. The following are the principal pictures on the sides of the Great Hall, and the raised one beyond it towards the garden:—*Rubens*. An Assumption.—*C. Allori*. The Descent into Hades.—*B. Strozzi*. La Carita Romana.—*Subtermans*. Portrait of Federigo Colonna.—Two St. Jeromes by *Guercino* and *Spagnoletto*.—*Salviati*. Adam and Eve in the Garden.—*Fandyrke*. Fine portrait of C. Colonna, Duke de' Marsi.—*Guercino*. Martyrdom of S. Emerenziana.—*Albano*. An Ecce Homo.—*Sc. Gaetano*. Portrait of Antonio Colonna.—Several members of the Colonna family round a table, with their names, by the same artist.—*G. Cagliari*. Portrait of Stefano Colonna.

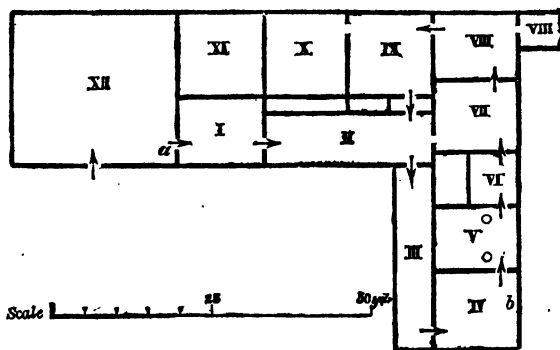
—*Salviati*. Adam and Eve.—*Tintoretto*. Narcissus.—*Vasari*. Two recumbent figures of Venus.—*Ghirlandajo*. Two pictures of the Rape of the Sabines, and the Peace celebrated between the Romans and Sabines.—*Palma Vecchio*. St. Peter presenting a Donatario to the Madonna and Child.—*TITIAN*. A Holy Family.—*Vandyke*. Portrait of Lucrezia Colonna.—*L. de Leyde*. The Temptations of St. Antony.—*Bronzino*. Venus and Cupid.—*Salviati*. The same subject, but less chaste.—*Ag. Caracci*. Portrait of Cardinal Pompeo Colonna.—*Giorgione*. Portrait of Giacomo Sciarra Colonna.—*Simone da Pesaro*. S. Sebastian.—*Poussin*. Shepherdesses, some asleep.—*S. Rosa*. St. John in the Desert, and St. John preaching in the Wilderness; the painter is said to have introduced his own likeness into the first picture.—Two fine male portraits.—*Nicola da Foligno*. A curious picture of the Madonna liberating a child from the Demon.—*An. Caracci*. The Magdalen in Glory.—*Lanfranco*. St. Peter in Prison.—*Guido*. S. Francis and Angels. In the centre of (VI.) the hall next the garden is the so-called *Colonna Bellica* (b), a torse column in red marble, surmounted by a statue of Mars; round the column run a series of low reliefs, commencing with a sacrifice and continued with military processions, the whole probably a work of the 16th century. The gardens behind the palace extend along the western slope of the Quirinal, and consist of a series of terraces rising to the summit, and are well planted in avenues of box and ilexes. There are considerable ruins in them, consisting of large halls and massive brick-walls, and upon the summit two portions of a gigantic frieze and entablature, one measuring 1490 cubic feet of white marble, and weighing upwards of 100 tons: they belonged probably to the Temple of the Sun, erected by Aurelian on the Quirinal. The entrance to the gardens is from the extremity of the gallery, which will be opened by the custode, near to which are two statues of Prospero and Marc Antonio Colonna, the torsos of which

are ancient. The palace itself stands upon the site of the S.W. extremity of the portico which led to the Temple of the Sun.

Palazzo della Consulta, on Monte Cavallo, built by Clement XII., from the designs of Fuga, in 1730. The palace is considered one of Fuga's most successful works. It is now the residence of the Minister of Foreign Affairs.

Palazzo Corsini, in the Lungara of the Trastevere, built by the Riario family, enlarged and altered into its present form by Clement XII., in 1729, from the designs of Fuga. In the 17th century it was the residence of Christina Queen of Sweden, who died in it in 1689. A grand double staircase leads to the gallery, which is open on Mondays, Thursdays, and Saturdays, on the 1st and 15th of every month, and every day from Palm Sunday until that after Easter, from 10 until 3; there are hand-catalogues in Italian and French in all the rooms. Opening out of the great hall of the palace (XII.), we enter *Room I*. A marble sarcophagus, found near Porto d'Anzio, ornamented with reliefs of Tritons and Nereids; and over the entrance door a portion of an early Christian urn, with reliefs representing the vintage.—9. *Teresa Muratori*. The Plague at Milan.—6. *Baroccio*. Holy Family.—10. *C. Maratta*. Marriage of St. Catherine.—17, 18, 20, 21. *Locatelli*. Rural scenes in the style of Teniers.—24, 26. *Canaletti*. Views of Venice. *Room II*. contains no paintings worth noticing: out of it opens on the 1. *Room III*., or the *Gallery*, where there are some fine pictures. 1. *Guercino*. An Ecce Homo. 2. *Carlo Dolce*. Madonna and Child.—6. *Inn. da Imola*, and 9. *Andrea del Sarto* (?) Holy Families.—10. *Lodovico Caracci*. The Nativity of the Virgin.—15. *A. del Sarto*. A small Virgin and Child.—17. *Michael A. Caravaggio*. The same subject.—26. *Fra Bartolommeo*. A Holy Family.—28. *Teniers*. Dutch Boers.—36. *Garofalo*. A Holy

PLAN OF PICTURE GALLERY AT THE CORSINI PALACE.



Family.—39. *Albani*. Mercury and Apollo.—44. Portrait of Julius II., attributed to Raphael.—45. *Pietro da Cortona*. The Nativity of the Virgin.—49. *Carlo Dolce*. St. Apollonia.—50. *Titian*. Portrait of Philip II. of Spain.—51. *C. Cignani*. Good group of the Infant Saviour and S. John the Baptist.—52. *C. Sarracini*. Vanity, personified by a female arranging her dress, with an old attendant holding a mirror before her.—53. *P. Veronese*. Marriage of S. Catherine.—54. *C. Maratta*. A Holy Family; and 70, the Flight into Egypt.—61. *Vasari*. A Holy Family.—88. *C. Dolce*; and 89. *Guido*. Two Ecce Homos, placed, with the same subject (1) by *Guercino*, near each other, to show the respective powers of expression by these three masters. Room IV. 11. *GUIDO*. Herodias.—18. *Andrea Sacchi*. A small Crucifixion of St. Andrew.—19. *Guido*. The Crucifixion of St. Peter.—20. *Guercino*. St. John.—22. *F. Baroccio*. Our Saviour and the Magdalene.—27. *Lod. Caracci*. 2 good colossal heads.—28. *Titian*. St. Jerome.—41. *Giulio Romano*. A copy of Raphael's Fornarina of the Uffizi Gallery at Florence.—43. *Carlo Maratta*. A Holy Family.—44. *Albert Durer*. A hare.—45. *Carlo Dolce*. A Magdalene.—

51, 52. *Albano*. Two oval paintings of Venus and Cupids.—53. *Spagnoletto*. Death of Adonis.—55. *Lodovico Caracci*. A Deposition. And 11 small subjects by *Callot* representing scenes in the life of a soldier. An ancient chair (*b*) in marble supposed to be Etruscan, discovered near the Lateran; the low reliefs upon it represent a procession of warriors, a boar-hunt, and sacrificial ceremonies. On one of the tables is an ancient silver vase, covered with reliefs representing Orestes before the Council of the Areopagus. *Room V.* 12. *Carlo Dolce*. St. Agnes.—14. *Carlo Maratta*. An Annunciation.—16. *Schidone*, and 19. *Del Rosso*. Holy Families.—23. *Albani*. Virgin and Child.—24. *Guerino*. Christ and the Samaritan woman at the well; and 40, *id.* An Annunciation.—28. *Giorgione*. Christ and St. Peter.—30. *Parmigianino*. A Holy Family.—37, 38, 39. *Guido*. An Adolorata, Ecce Homo, and St. John; and 45. A small Crucifixion. *Room VI.* All the paintings in this room are portraits. *Titian*. Two Sons of Charles V.—31, 35. *Holbein*. His own and his Wife's portraits.—43. *Albert Durer*. Portrait of Cardinal Albert of Brandenburg.—40. *Bronzino*. Portrait of Cardinal Bibiena, very doubtful.—47. *Campiglia*. Portrait of Rubens.—50.

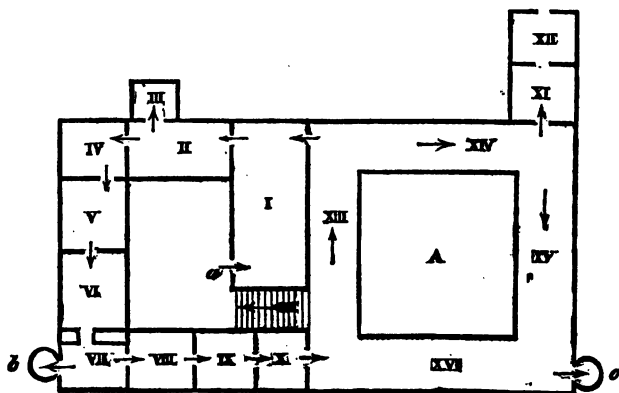
Titian. Card. Alessandro Farnese.—54. *Bronzino*. Portrait of Lorenzo de' Medici.—67. A pretended miniature of Mary Queen of Scots, attributed to *Oliver*.—68. *Baciccio*. Card. Neri Corsini. Room VII. 11. *MURILLO*. Fine picture of VIRGIN AND CHILD.—13. *G. Poussin*. Fine Landscape.—21. *Luca Giordano*. Christ disputing with the Doctors.—22, 23, 24. *Fra Angelico*. 3 small paintings on panel, representing the Descent of the Holy Spirit, the Ascension, and our Lord in Glory. These three portions formed a triptych; the miniature heads of the saints are fine.—15. *Rubens*. St. Sebastian.—18. *Garofalo*. Christ bearing the Cross, the head of the Saviour remarkable for the resignation and placidity of its expression.—20, 25. *G. Poussin*. Good Landscapes.—26. *Lodovico Caracci*. Martyrdom of St. Bartholomew.—27. *C. Maratta*. An Annunciation.—28, 34. *Orizonte*. Two good Landscapes.—30. *Titian*. The Woman taken in Adultery.—35. *Domenichino*. Portrait of a Gonfaloniere of the Church.—48. *Pomarancio*. Charity. On one of the tables here is a remarkable large piece of native amber. Room VIII. 2. *Francia*. Virgin and Child.—6. *Claude*. A good specimen.—8. *Vandyke*. Jesus before Pilate.—10. *P. da Caravaggio*. A drawing of Niobe and her Children, dated 1567.—11. *Poussin*. A Holy Family.—13. *Guido*. Contemplation.—15, 21, 23, 40, 41, 42. *G. Poussin*. 6 landscapes.—18. *Domenichino*. Susanna at the Bath.—24. *Guercino*; and 25. *Spagnoletto*. Two pictures of St. Jerome.—29. *Correggio* (?). Christ in the Garden.—Mosaic portraits of Clement XII., and of his nephew Cardinal Neri Corsini. In a cabinet opening out of Room VIII. are some small triptychs attributed to *Orgagna*, *Duccio of Siena*, *Giottino*, *Simone Memmi*, *Starnina*, *Benozzo Gozzoli*, *Filippino Lippi*, &c., and, No. 10, a fine drawing in crayons of an Ecce Homo by *Guido*.—11. A Susanna, by *Cos. Roselli*; and 6, Christ and the Samaritan, by *Guercino*. Room IX. 2. *Teniers*. Interior of a Dutch

Farm-house.—6. *N. Poussin*. The Triumph of Ovid.—9. *Velasquez*. Portrait of Innocent X.—12. *Salvator Rosa*. Prometheus devoured by the Vulture.—18. *Solimena*. St. John in the Desert.—21. *C. Maratta*. The Trinity.—25, 28, 29, 35. *S. Rosa*.—Battle-pieces.—32. *Domenichino*. Christ laid in the Sepulchre. In a room (X.) beyond this, but generally closed, are—a bronze bas-relief of the Rape of Europa, attributed to Cellini; an antique mosaic representing oxen frightened by thunder; and a portrait of Clement XII. in pietra dura.

The *Corsini Library*—entrance from No. 11 in the Lungara—founded by Clement XII., contains upwards of 1300 MSS., some autographs of Christina of Sweden, and a great number of cinquecento editions. It is open to the public every day, except Wednesdays and festivals, for 3 hours before sunset. The number of printed books, rich in editions of the 15th century, is about 60,000, well arranged, with good catalogues, and easily accessible; the collection of engravings is one of the finest and most extensive in Italy. The series by Marc Antonio Raimondi after Raphael is the most complete to be met with. Behind the palace are the gardens and the pretty *Villa Corsini*, placed on the declivity of the Janiculum. The view from it embraces a magnificent panorama of Rome.

Palazzo Costaguti, in the Piazza delle Tartarughe, built by C. Lombardi: it is remarkable for its fine ceilings, painted in fresco by *Domenichino*, *Guercino*, *Albano*, and other eminent artists of their time. There are 6 ceilings, in the following order:—I. *Albano*. Hercules wounding the Centaur Nessus. II. *Domenichino*. Apollo in his car; Time discovering Truth, &c. III. *Guercino*. Rinaldo and Armida on a chariot drawn by dragons. IV. *Cav. d'Arpino*. Juno nursing Hercules; Venus with Cupids and other divinities. V. *Lanfranco*. Justice and Peace. VI. *Romanelli*. Arion saved by the dolphin.

GROUND PLAN OF THE DORIA GALLERY.



Curia Innocenziana, more generally known as the *P. di Monte Citorio*, from the piazza in which it is situated, an imposing edifice, begun in 1642 by Innocent X. from the designs of Bernini, and completed by Innocent XII. from those of Carlo Fontana. It was appropriated in 1871 as the seat of the Italian Parliament, from the designs of Comotto.

Palazzo Doria-Pamphili, in the Corso.

—This immense edifice, the most magnificent perhaps of all the Roman palaces, interesting to English travellers from its connexion with our great house of Talbot, was erected at various times and by different architects. The side facing the Corso is from the designs of Valvasori; that facing the Collegio Romano was designed by Pietro da Cortona, the vestibule being added by Borromini. The *Gallery*, which is open on Tuesdays and Fridays, from 10 to 2 o'clock, contains many first-rate works, with a greater number naturally of a second-rate character. There are upwards of 800 pictures, distributed over 18 rooms and galleries, which are most liberally thrown open to the public, with good hand-catalogues of its contents in each room. In the

order in which strangers visit the gallery, the following are the most remarkable pictures:—Entering from the principal stairs, in the l.-hand corner of the great quadrangle (A), the great Hall (I), a very beautiful apartment lately erected: it is decorated with ancient marbles and pictures, chiefly landscapes, the most worthy of notice being several by *Gaspar Poussin*, especially Nos. 23 and 19, and a *Marina* by *N. Poussin*. Amongst the marbles are 3 sarcophagi with bas-reliefs; a statue of a bearded Bacchus; a fragment of a Chimæra, found in the ruins of Lorium; a group of Ulysses concealed under the body of a sheep; and a portion of the table of a Triclinium with handsome arabesques, discovered in the ruins of Pompey's Villa at Albano, the site of the modern Villa Doria. Opening out of this Hall, on the l., are a series of rooms, occupying 3 sides of the palace. The paintings which cover their walls are in general second-rate; the following, however, may be noticed. *Room II.*—5. *Gian. Bellini*. A Circumcision.—27. *Taddeo Bartolo*. A Triptych, with Madonna and Saints.—28. *Fra Filippo Lippi*. The Annunciation.—33. *Guercino*. The Martyrdom of St.

Agnes: the fine group of the Centaur in rosso and nero antico marbles in the centre of the room, discovered in the grounds of the Villa Doria at Albano: the 2 groups of children are by *Algardi*. In the bedroom (III.), opening on the rt., are, 15, a Holy Family by *A. del Sarto*, and, 9, a Virgin by *Sassoferrato*. Room IV.—Some bronzes, amongst which a curious water-pail or *Situla*, with subjects scratched upon it, in the Etruscan style; a recumbent figure of the Nile in green basalt of the time of Hadrian; and a bronze bust of Innocent X. by *Bernini*. Room V.—1. *Vasari*. A Holy Family.—17. *Quentin Matsys*. A group of Misers.—21. *Beccafumi*. The Marriage of St. Catherine. The marble group of Jacob and the Angel is by the school of *Bernini*. Room VI.—5. *Sandro Botticelli*. A Holy Family.—22. *Domenichino*. A small Assumption. In the adjoining Cabinet (b), opening out of Room VII., are several small subjects attributed to *Breughel*. A bust, by *Algardi*, of Olympia Maidalchini Pamfili, and of the present Prince Doria by *Tenerani*. In the 4 following rooms, VII., VIII., IX., and X., there is little to detain the visitor: from the latter he will enter the quadrangular gallery surrounding the 4 sides (A) of the Great Court of the palace, in which are placed the best pictures in the collection. GREAT GALLERY, XIII. *W. Branch*, on the l. (1° Braccio).—3. *A. Caracci*. The Magdalene.—4. *Pierino del Vaga*. Galatea.—9. *Sassoferrato*. A Holy Family.—15, 37. *A. del Sarto*. Holy Families.—16. *Breughel*. The Creation of Animals.—21. *Guercino*. The Prodigal Son.—25. *Claude*. The Flight into Egypt.—26. *Garofalo*. The Visitation of St. Elizabeth.—The 3 Ages of Man by *Titian*, without a number.—36. The Flight into Egypt; the landscape by *Gaspar*, the figures by *Nicholas Poussin*.—38. *N. Poussin*. A copy of the Nozze Aldobrandini (see p. 266): the differences between this copy and the original fresco arise from restorations made on the latter and since removed.—45.

Guido. The Virgin in Adoration before the Infant Saviour.—47. *Albano*. Holy Family and 2 female Saints.—49. *Paolo Veronese*. Angel playing on tambourine.—51. *Dosso Dossi*. The Expulsion of the Vendors from the Temple.—*Titian*. The Three Ages of Man. *West Branch of Gallery*, XIV. (2° Braccio).—5. *Guercino*. St. Peter.—14. *RAPHAEL*. Portraits of Andrea Navagero and Agostino Brazzano, friends of Card. Bembo, for whom they were painted, generally known as Baldo and Bartolo, amongst the noblest and finest portraits by Raphael.—17. *Titian*. A fine Male Portrait.—21. *Vandyke*. Portrait of a Widow.—25, 30, 60, 65. *Breughel*. The Four Elements; the animals and plants beautifully rendered.—26. *Titian*. Sacrifice of Isaac.—37. *Rubens*. Portrait of his wife; and 50, of a Friar, called his Confessor.—53. *LEONARDO DA VINCI*. Portrait of Joanna II. of Aragon, Queen of Naples, a lovely picture.—61. *Benvenuto da Ortolano*. The Nativity, a good painting of this rare master.—63. *Breughel*. The Creation of Eve; and 70. *Id.* Paradise.—66. *Garofalo*. A Holy Family.—69. *Correggio*. A cartoon of Glory crowning Valour.—76. *Teniers*. A Village Feast.—80. Portraits of Titian and his wife, attributed to himself. *N. Branch of Gallery* (3° Braccio).—1, 6, 14, 19, 28, and 34. *An. Caracci*. A series of good paintings, in the form of lunettes, representing the Assumption, the Flight into Egypt, the Nativity, the Adoration of the Magi, and the Entombment of Our Saviour.—18. *Id.* A fine Pietà or Dead Christ.—5. *CLAUDE*. Mercury driving away the Cattle of Apollo.—12. *Id.* The celebrated Molino, one of Claude's finest landscapes.—23. *Id.* The Temple or Sacrifice of Apollo.—33. *Id.* The Hunting Diana, a small picture inferior to the 2 last.—11. The portrait of Machiavelli, attributed to *A. del Sarto* and *Bronzino*, with the inscription *Niccolous Machiavellus, Historicar Scriptor*.—10. *Titian*. Portrait of his Wife.—16. Christ on the Cross, attributed, on doubtful grounds,

to *Michel Angelo*.—21. *Garofalo*. St. Catherine.—25. *Schidone*. St. Roch.—27. *Giorgione*. A fine portrait.—29. *Paul Veronese*. A pretended portrait of *Lucrezia Borgia*.—30. *Guercino*. Endymion.—31. *Fra Bartolommeo*. Holy Family.—35. *Dosso Dossi*. Portrait of *Caterina*, called *la Venozza*, the mother of *Cæsar* and *Lucrezia Borgia*. In the Cabinet (c) at the extremity of this branch of the gallery have been placed some pictures connected with the history of the *Doria* family.—No. 2. A portrait of the celebrated *Andrea Doria*, surrounded by naval emblems, attributed to *Seb. del Piombo*.—3. Another of *Gianetto Doria*, by *Bronzino*.—5. *Innocent X.*, the founder of the *Pamfili* family, by *Velasquez*. The bust of the late Princess *Mary Talbot Doria Pamphili* is by *Tenerani*.—6. The Deposition, with the portraits of the *Donatorii*, a good specimen of *Hans Hemeling*. The Gallery of the Mirrors, XVI. (*G. de' Specchi*), which runs parallel to the Corso, is profusely decorated with looking-glasses and ancient statues, none of any great value; the frescoes on the roof are by the brothers *Melani*, painters of the last century. Beyond the Great Gallery are a series of rooms, generally closed (XI., XII., &c.), communicating with those inhabited by the family, which, as well as the elegant chapel, can only be visited with a permission from Prince *Doria*. One of these, the *Throne Room*, contains several works by *Poussin*, amongst others his celebrated landscape of the *Ponte Lucano*; and beyond the splendid Ball-room, the most magnificent of all those in Rome. The space now covered by the *Doria*, *Simonetti*, and *Bonaparte* Palaces, and indeed all the side of the *Via Lata* from the *Via di Caravita* to the *Piazza di Venezia*, was formerly occupied by the *Septa Julia* erected by *Agrippa*, the *Campus Agrippæ* being on the opposite one.

Palazzo Falconieri, in the *Via Giulia*, built in the 17th century from the designs of *Borromini*. This palace was

formerly celebrated for the gallery of Cardinal *Fesch*, by whom it was occupied for many years prior to his death in 1839.

Palazzo Farnese, the property of the deposed King of Naples, by whom it was inherited, as the descendants of *Elizabeth Farnese*, the last of her line; inhabited at present by the French Ambassador to the Court of Italy. Begun by *Paul III.*, while Cardinal, from the designs of *Antonio di Sangallo*, it was finished by his nephew, Cardinal *Alessandro Farnese*, under the direction of *Michel Angelo* (1526). The façade towards the *Tiber*, with its *Loggia*, was added by *Giaoomo della Porta*. The architecture of this palace is beyond all doubt the finest in Rome; but it loses much of its interest when we know that the blocks of travertine of which it is constructed were taken from the theatre of *Marcellus* and the *Coliseum*, of whose ruin, says *Gibbon*, "the nephews of *Paul III.* are the guilty agents, and every traveller who views the *Farnese* palace may curse the sacrilege and luxury of these upstart princes." The piazza, adorned with 2 handsome fountains, is arranged in such a manner that the palace is seen to great advantage. The granite basins of the fountains, 17 feet in length and 4 feet in depth, were found in the Baths of *Caracalla*. On entering the palace the size of the blocks of travertine, and the precision with which they are fitted, will not fail to attract attention. Nothing can surpass the solidity of the construction: the basement of the court, which was laid down by *Vignola* on the original plan of *Sangallo*, and the first story, by *Vignola* himself, are worthy of the best times of architecture. All the upper part of the building, with the imposing entablature, are by *Michel Angelo*. The court was originally surrounded by two ranges of open porticos, as we have seen at the *P. della Cancelleria* (p. 309), the lower *Doric* still open; the upper *Ionic* has had its arches closed in recent times with brickwork and windows, which takes much away

from the grandeur of this once superb atrium. Above the Ionic portico rises the attic with its Corinthian pilasters, by Michel Angelo. Two sarcophagi are said, but on doubtful authority, to have been found in the tomb of Cæcilia Metella. The form, as well as the rude style of the bas-reliefs, of scenes of the chase upon the one, are evidently of a period posterior to the times of the wife of Crassus. The other is Christian, of the 4th centy. During the siege of Rome in 1849 the palace was struck by several shot from the breaching batteries of the French: its cornice and roof were somewhat injured, but no damage was done to the interior. In former times the palace was remarkable for its fine collection of statues, now dispersed in various directions. The frescoes of *An. Caracci* and his scholars are the great attraction of the *Gallery* on the upper floor. These fine works occupied no less than 8 years in execution, and were rewarded with the small sum of 500 gold crowns (120*l.*). The centre-piece represents the Triumph of Bacchus and Ariadne, attended by fauns, satyrs, and bacchantes, and preceded by Silenus on an ass. The other subjects are,—Pan bringing goatskins to Diana; Mercury presenting the apple to Paris; Apollo carrying off Hyacinthus; the Eagle and Ganymede; Polyphemus playing on the Pipes; the pursuit of Acis; Perseus and Andromeda (by *Guido*); contest of Perseus and Phineus; Jupiter and Juno; Galatea, with tritons and nymphs; Apollo slaying Marsyas; Boreas carrying off Orythia; recall of Eurydice; Europa on the Bull; Diana and Endymion; Hercules and Iole; Aurora and Cephalus in a car; Anchises and Venus; Cupid binding a Satyr; Salammis and Hermaphroditus; Syrinx and Pan; Leander guided by Cupid swimming to meet Hero. The 8 small subjects over the niches and windows are by *Domenichino*; they represent Arion on his dolphin; Prometheus; Hercules killing the dragon of the Hesperides; the deliverance of Prometheus; the fall of Icarus; Calisto in the bath; the

same nymph changed into a bear; Apollo receiving the lyre from Mercury. In an apartment not open to the public, called the *Gabinetto*, are other frescoes by *An. Caracci*; on the roof is an oil-painting of Hercules between Vice and Virtue, a copy of a picture by this master which has been removed to Naples. The frescoes are,—Hercules supporting the globe; Anapius and Amphinome saving their parents from an eruption of *Ætna*; Ulysses and Circe; Ulysses passing the island of the Sirens; Perseus and Medusa; Hercules and the Nemean Lion.* In the wing of the palace looking out on the Piazza are two large halls, one occupying the height of two floors, and upwards of 60 feet in elevation; it has a heavy oak roof, with deep sunk panels, and was in former times the anteroom to the state apartments. In it are preserved a few of the sculptures of the Farnese collection—some good ancient architectural fragments, and the recumbent statues of Piety and Abundance, by *Giacomo della Porta*, which once belonged to the tomb of Paul III. in St. Peter's. The second hall, or of the Guards, has also a heavy panelled roof; the walls are covered with frescoes of subjects connected with the Farnese family, painted by *Vasari*, *Salviati*, and the two *Zuccheri*. The principal represent the signing of the treaty of peace between Charles V. and Francis I. on one side of the Pope, and on the other the dispute between Luther and the papal nuncio Card. Cajetan (Caetani). The colossal group of Alessandro Farnese crowned by Victory, with the Scheldt and Flanders at his feet, the work of Moschino, was sculptured out of a column taken from the Basilica of Constantine.

The *Farnesina*, in the Lungara of the Trastevere, opposite the Corsini Palace (open on the 1st and 15th of every month from 9 to 12), recently sold by the King of Naples to the Spanish Duca di Ripalda, built in 1506, by Agostino

* The frescoes in this palace have been successfully photographed by Cuccioni, and may be procured at his shop, 43 and 44, Piazza di Spagna.

Chigi, the great banker of the 16th century, from the designs of Baldassare Peruzzi. It is celebrated for its frescoes by *Raphael* and his scholars, *Giulio Romano*, *Francesco Penni*, *Giovanni da Udine*, and *Raffaello del Colle*. Several of them were retouched by Carlo Maratta, so that, although we still have the designs of the illustrious master, the original colouring has been much injured. I.—*The large entrance-hall* facing the court-yard, originally an open loggia: the painting upon the ceiling represents the fable of Cupid and Psyche, as told by Apuleius, almost entirely from the designs of *Raphael*, but executed for the greater part by his scholars. Commencing by the pendentives upon the wall on the l., the subjects are—1. Venus ordering Cupid to punish Psyche for her vanity. 2. Cupid showing Psyche to the three Graces; the one with her back turned to the spectator is entirely from the hand of *Raphael*, perhaps the loveliest female figure ever painted. 3. Juno and Ceres interceding with Venus in behalf of Psyche. 4. Venus in her car drawn by doves hastening to claim the interference of Jupiter. 5. Venus before Jupiter praying for vengeance against Psyche. 6. Mercury flying to publish the order of Jupiter. 7. Psyche borne by Cupids, with the vase of paint given by Proserpine to appease the anger of Venus. 8. Psyche presenting the vase to Venus. 9. Cupid complaining to Jupiter of the cruelty of his mother, one of the most graceful compositions of the series. 10. Mercury carrying Psyche to Olympus. On the flat part of the vault are 2 large frescoes, one representing the Council of the gods on the appeal of Cupid, before whom Venus and Cupid are pleading their causes; this painting is by *Giulio Romano*; and the Banquet of the Gods in Celebration of the Marriage of Cupid, by *Francesco Penni*. In the lunettes are graceful figures of young Cupids, with the attributes of different divinities who have acknowledged the power of Love. II. *Hall of the Galatea*.—In the exquisite composition from which

this room derives its name, Galatea is represented in her shell, drawn by dolphins, surrounded by tritons and nymphs, and attended by Cupids sporting in the air, the whole characterized by a grace and delicacy of feeling which bespeak the masterhand. With the exception of the group of the Tritons, with wreaths on their heads, in the background, it was entirely painted by *Raphael*.* The frescoes of the roof, representing Diana in her car drawn by oxen, and the fable of Medusa, are by *Baldassare Peruzzi* according to Vasari, although stated by others to have been painted by *D. da Volterra*. The figures in chiaroscuro and the other ornaments are by the same artist. It is said that when first painted the effect of those in chiaroscuro was such that Titian thought they were ornaments in relief, and desired that a ladder might be brought, in order that he might ascertain the fact. The lunettes, painted by *Sebastiano del Piombo* soon after his arrival in Rome, and *Daniele da Volterra*, represent Icarus and Dædalus, Dejanira, Hercules, Iris, Phaëton, &c.; the large figure of Polyphemus is also by *Sebastiano del Piombo*. In one of them is a colossal head, sketched in charcoal by *Michel Angelo*. As the story runs, the great painter had come to see D. da Volterra, and, after waiting for some time to no purpose, he adopted this mode of apprising Daniele of his visit. The landscapes on the walls were painted long subsequently by *Gaspar Poussin*. The pavement in scagliola, with the vulgar emblazonments on it, and on the walls, of the Bermudez family, as well as the shield in the centre of the vault, have replaced those of the Chigis and Farneses. The paintings in the 3rd hall on the grand floor are by very inferior artists. III. In the upper story are 2 halls: in the first and largest the architectural paintings are by *Baldassare Peruzzi*:

* These frescoes of Raphael have been reproduced in photography by Dovizielli, 136, Babuino, and still better by Mr. Braun, Via Condotti.

the Forge of Vulcan, over the chimney, and the large frieze representing subjects from the *Metamorphoses* of Ovid, are attributed to *Giulio Romano*: in the second room Alexander offering the crown to Roxana, and the Family of Darius at the feet of Alexander, are by *Sodoma*. The groups of Cupids in the first, and of young females in the second, are extremely beautiful. Upon the 3rd wall a very inferior painting is interesting as containing a view of the ruins of the Basilica of Constantine as they existed in the 16th centy., showing the fine Corinthian column which was afterwards removed by Paul V. to support the statue of the Virgin in front of the ch. of Santa Maria Maggiore (see p. 142). The Farnesina Palace acquired great celebrity during the reign of Leo X. as the residence of Agostino Chigi. He was a liberal though an ostentatious patron of literature and the arts, whose chief pride was the exhibition of princely magnificence, not only as the *Mecenas* of his time, but as the great *Amphitryon* of Rome. His entertainment to Leo X., the cardinals, and the ambassadors, in 1518, was the most costly banquet of modern times. Tizio, who was present on the occasion, tells us that the price of 3 fish served up at the banquet amounted to 250 crowns; and it is related that the plate used was thrown into the Tiber, by Chigi's orders, as it was removed from table. The Farnesina is said to have been built purposely for the entertainment, and as a monument of his luxury and taste. The palace afterwards became the property of the Farnese princes, and passed, like all their other possessions, to the royal family of Naples, who established in it an Academy of Painting, where a number of pupils were maintained at the expense of the Government of Naples until lately. In the garden are some frescoes in the style of Raphael, and on the outer wall are remains of paintings by *Baldassare Peruzzi*. The best preserved portion of the Aurelian wall in the Trastevere forms one of the walls of this garden.

Palazzo di Firenze, in the Piazza of the same name, not far from the Palazzo Borghese, rebuilt by Vignola about 1560, remarkable only for its architecture. It is the property of the Italian Government, and the seat of the Minister of Justice.

Palazzo Giraud, in the Piazza Scosacavalli of the Borgo. It has an interest for English travellers as the palace of the representatives of England at the Court of Rome before the Reformation. It was built in 1506 by *Bramante*, for Cardinal Adriano da Corneto, who presented it to Henry VIII., and for some years it was the residence of the English ambassador. It was given by Henry VIII. to Cardinal Campeggio, and was subsequently converted into an ecclesiastical college by Innocent XII. On the removal of the college to near the Ponte Sisto, the palace was purchased from the Government by the Marquis Giraud; the principal gateway, quite out of harmony with the rest of the fine façade, was added at a comparatively recent period. A few years since it became the property by purchase of the banker Torlonia. Card. Wolsey resided here during his last visit to Rome.

Palazzo Giustiniani, near the ch. of San Luigi dei Francesi, and the Senate House, begun by Giovanni Fontana in 1580, and completed by Borromini, formerly celebrated for its paintings and sculptures. It is built on a portion of the site of Nero's Baths: its museum was celebrated for its antiquities, many of which were found upon the spot. The greater part of these treasures have been dispersed; amongst those remaining are, on the stairs, good statues of Vesta, of Marcus Aurelius, and of Bacchus seated on a panther. There are several bas-reliefs in the walls round the court, which belonged to sepulchral urns, one of which, more remarkable than the rest, represents a Bacchanalian procession, in which are Asiatic elephants, panthers, and what appears to be a giraffe, well delineated, and a chariot drawn by lions.

Palazzo Grazioli, in the Via del Plebiscito, near the Gesù, erected 1864–74, from the designs of Sarti, and finished from the designs, 1874, of Riggi.

Palace of the Inquisition, a vast edifice built by Pius V., near the Porta Cavallegieri, and behind St. Peter's, formerly used as a prison for members of religious communities, or for persons in holy orders. The archives which had been collected in this Institution for centuries past are said to be of the highest interest, including the details of many important trials, such as those of Galileo and of Giordano Bruno, the correspondence relating to the Reformation in England, and a series of Decrees from the year 1549 down to our own times. There was also a very extensive library here, which contained copies of the original editions of the works of the Reformers in the 16th and 17th centuries, now become extremely rare. The tribunal of the Inquisition was suppressed by the Roman Assembly in February, 1849, but was re-established in June of the same year by Pius IX., in an apartment at the Vatican. The building was for several years occupied as a barrack by the French troops. The prison, consisting of three tiers of cells, may be seen by applying to the guard at the gate.

Palazzo Lante, near the ch. of St. Eustachio. It contains a few ancient statues, of which the most remarkable is the group placed on the fountain in the court, representing Ino nursing Bacchus.

Palazzo Madama, built in 1642 by Catherine de' Medici, from the designs of Paolo Marucelli. It occupies a portion of the site covered by Nero's Baths. It contains nothing to interest the stranger, and is remarkable only for its architecture. It is now occupied by the Senate House, a beautiful semi-circular hall, with adjoining suites and offices, from the designs of Gabet.

Palazzo Massimo, delle Colonne,

near the ch. of S. Andrea della Valle, begun in 1526 from the designs of Baldassare Peruzzi. The fine portico of 6 Doric columns, the double court and its pretty fountain, may be classed among the good examples of modern architecture; the palace is considered as Baldassare's masterpiece. It is also interesting as the last work he executed. It contains the celebrated Discobolus, found on the Esquiline in 1781, near to where the so-called Trophies of Marius stood. This noble statue is supposed to be a copy of the famous one in bronze by Myron, and is one of the finest specimens of ancient sculpture in Rome. The lesser front of the palace, towards the Piazza Navona, has some frescoes in chiaroscuro by *Daniele da Volterra*. In a room on the upper floor, now converted into a chapel (open to the public on the 16th of March), took place the miraculous resuscitation of one of the Massimo family by S. Filippo Neri, in 1584. It was in the adjoining Pal. Pirro, so called from the statue of Pyrrhus or Mars, now in the Capitoline Museum, that Pietro de' Massimi, in 1467, established the earliest printing-office in Rome, and where the first works that issued from it, the *Apuleius*, and *St. Augustine's de Civitate Dei*, were printed by Sweynheim and Pannartz.

There is another Pal. Massimo, the residence of the ducal branch of this celebrated family, in the Piazza di Ara Cœli, at the N. foot of the Capitol.

Palazzo Marignoli, between the Piazza di S. Silvestro and the Corso; one of the finest modern constructions in Rome, from the designs of Bianchi. Still unfinished.

Palazzo Mattei, built on the site of the Circus of Flaminius by duke Asdrubal Mattei, from the designs of Carlo Maderno (1615). It is a fine building, and still contains some ancient marbles in the court and under the portico of the 1st floor. The gallery of pictures, once celebrated, has

been dispersed since the extinction of the family in the male line; of the few works of art that remain the following are most worthy of notice:—I. The roof of the first room is painted in fresco by Pomarancio. The principal pictures are Charles I. and Charles II. of England, by *Vandyke*; Sta. Bonaventura, by *Tintoretto*; 4 landscapes, by *Paul Brill*. II. The two Seasons, by *Paul Brill*; Holy Family, by the school of the *Caracci*; 4 pictures of dealers in fish and other eatables, by *Passerotti*. III. The two Seasons, by *Paul Brill*, forming the suite to those in the preceding room. IV. The roof painted by *Lanfranco*. The Sacrifice of Isaac, by *Guido*. V. The gallery; the roof painted by *Pietro da Cortona*.—*Lanfranco*. The Sacrifice of Isaac. —*Tempesta*. The Entry of Charles V. into Bologna. —*Pietro da Cortona*. The Nativity. IV. The roof painted in chiaroscuro, by *Domenichino*. This palace forms only a portion of what the Pal. Mattei once was; the present P. Caetani, towards the Via delle Botteghe Sacre, having formed one division of it; and the Pal. Longhi, from the designs of Vignola, in the Piazza Paganica, another. The court and staircase of the Palazzo Mattei are decorated with some fine specimens of ancient sculpture, a faint recollection of the once famous Monumenta Matheiana.

Palazzo di Monteverchio, in the small Piazza of that name, near the ch. of S. Maria della Pace, in one of the dirtiest quarters of the city. The architecture is attributed on very doubtful grounds to Raphael, although its general style resembles that of some of the edifices raised from the great painter's designs. It consists of a rustic basement with three round-headed entrances and two upper stories with handsome windows separated by Ionic pilasters. Close to it in the adjoining Vicolo is a palace in the good Tuscan style. Both these houses will interest the architectural visitor.

Palazzo Mutt-Papazzurri, in the Piazza

of the SS. Apostoli, interesting to English travellers from having been the residence for many years of the Pretender Charles Edward, who died in it in 1788. It stands on the site of the head-quarters of the Roman Vigiles.

Palazzo Niccolini, nearly opposite Giulio Romano's Ciciaporci Palace, in the Via de' Banchi Nuovi, remarkable for its fine architecture by Giacomo di Sansovino (1526).

Palazzo Odescalchi, or *Bracciano*, opposite the ch. of the SS. Apostoli, formerly a Chigi palace, built by Cardinal Fabio Chigi from the designs of Bernini, and completed from those of Carlo Maderno: the façade is by Bernini. The collections of pictures, statues, and especially of gems, once preserved here, have been sold and dispersed.

Palazzo Orsini, formerly the P. Savelli, built in 1526 by Baldassare Peruzzi on the ruins of the Theatre of Marcellus. It is remarkable chiefly for the vestiges of the ancient theatre which are still traceable beneath and around it.

Palazzo Pamfili, in the Piazza Navona, on the l. of the ch. of S. Agnese, built by Innocent X. from the designs of Girolamo Rainaldi, in 1650. The roof of the gallery was painted by *Pietro da Cortona*, the frescoes representing the adventures of Æneas: there are also some by Romanelli and G. Poussein in the different apartments. This palace was the residence of Olimpia Maidalchini Pamfili, whose adventurous life has been noticed in our description of Viterbo. (*Handbook for Central Italy*.)

Palazzo RospiGLIOSI, on the Quirinal, built in 1603, by Cardinal Scipio Borghese, from the designs of Flaminio Ponzio, on the site of the Thermæ of Constantine. It afterwards belonged to Cardinal Bentivoglio, and was purchased from him by Cardinal Mazarin,

who enlarged it from the designs of Carlo Maderno. It was from that time until 1704 the residence of the French ambassadors, and finally passed into the Rospigliosi family. The Casino, which alone is shown, and is open to visitors on Wednesdays and Saturdays, consists of 3 halls on the garden floor; on the roof of the central one is the *AUROREA* by GUIDO, one of the most celebrated frescoes in Rome; Aurora is represented scattering flowers before the chariot of the sun, drawn by 4 piebald horses; 7 female figures, in the most graceful action, surround the chariot, and typify the advance of the Hours. The composition is extremely beautiful, and the colouring brilliant beyond all other examples of the master. A large mirror has been so arranged as to enable the visitor to view the fresco with greater facility. The frescoes of the frieze are by *Tempesta*, the landscapes by *Paul Brill*. There are some busts round this hall, and a statue of Diana. In the adjoining rooms are—I. *Hall on the right*. A large and fine picture of Adam and Eve in Paradise after the Fall, by *Domenichino*; the Death of Samson, by *Lodovico Caracci*; the Head of *Guido*, by himself; a portrait, by *Vandyke*; and a bronze horse found in the ruins of the Baths of Titus.—II. *Hall on the left*. The Triumph of David, by *Domenichino*; 13 pictures of the Saviour and the 12 Apostles, by *Rubens*, many of them copies; the Saviour bearing the Cross, by *Daniele da Volterra*; *Poussin*, his own portrait; Tobias, by *Cigoli*; a Pietà, by *Passignani*; bronze busts of Seneca, Septimius Severus, &c. During the siege of Rome in 1849, a 24-lb. shot (it is preserved with an inscription in one of the rooms) from the French batteries, after passing close to the equestrian statues on the Monte Cavallo, struck the roof of one of the lateral pavilions of the Casino, and knocked to pieces some of the woodwork; but no mischief was done to the works of art. In the garden are several fragments of antique sculptures, found chiefly among the ruins

of the Baths of Constantine, and one of the largest trees in Europe of the South American *Schinus Molle*. The apartments of the palace, inhabited by Prince Rospigliosi and his brother Prince Pallavicini, contain several good paintings, and an interesting bust of Scipio Africanus in green basalt, said to have been found at Liternum: they are seldom shown to strangers. The Pal. Rospigliosi stands on the centre of the *Thermae* of Constantine; the Casino, with its garden, and the adjoining Pal. della Consulta, on their *Frigidarium* and the Northern Hemicycle.

Palazzo Ruspoli, in the Corso, built by the Rucellai family, from the designs of Bartolommeo Ammanati. The staircase, composed of 115 steps of white marble, erected by Martino Lunghi for Cardinal Caetani, is considered the finest construction of this kind in Rome. The ground-floor is occupied by the National Bank.

Palazzo Sacchetti, in the Via Julia (No. 66), built by Antonio di Sangallo for his own residence, early in the 17th century, and completed by Nanni Bigio. The architecture is much admired. Only 2 sides have been completed, those towards the E. and N., which show the beautiful cornice by which the walls are surmounted. At the death of Sangallo the palace became the property of Cardinal Ricci, who formed in it a valuable collection of statues and antiques. The palace and its antiquities passed successively from the Ricci family to those of Caroli, Acquaviva, and Sacchetti, and ultimately came into the possession of Benedict XIV., who removed the sculptures to the Capitol, where they became the foundation of the present museum. The palace once bore the arms of Paul III., and the inscription, *Tu mihi quodcumque hoc rerum est*, a grateful record of Sangallo's obligations to the pope, who first discovered his genius, and encouraged it by his constant patronage: both, however, have been wantonly effaced. Farther on in the Via Giulia are some massive sub-

structions of an edifice commenced by Bramante, as a Palace of the Law Courts for Julius II., which has never been continued.

Palazzo Sciarra, in the Piazza Sciarra, built in 1603 by Labacco, with a Doric doorway attributed to Vignola. This celebrated Gallery was sold a few years ago; but some of the first-rate works of art, and especially Raphael's *Suonatore di violino*, dated 1518, are still in possession of the family, and preserved in the private apartments.

P. De Regis or Silvestri, formerly Farnesino (sometimes called *della Linnotta*), in the dirty lane called the Via dell' Aquila, leading from the Via de' Baullari to the Palace of the Cancelleria, is a very beautiful specimen of the domestic architecture of the 16th cent. Little is known of its history; it bears on the frieze the lilies of the Farneses, and has been attributed to Bramante, A. di Sangallo, and B. Peruzzi, and even to Michel Angelo, and was once known as the Farnesino of M. Angelo. Its small Doric cortile is very handsome: unfortunately it is surrounded by mean buildings, and is in a filthy quarter: it is now in a neglected state.

Palazzo Spada (alla Regola), in the Piazza di Capo di Ferro (open on Monday, Wednesday, and Saturday, from 10 to 3), near the Farnese Palace, begun by Cardinal Capo di Ferro in 1564, from the designs of Giulio Mazzoni, a pupil of Daniele da Volterra's. It was decorated by Borromini, who has left in the smaller court a specimen of his capricious taste in the fantastic colonnade of Doric columns, erected for the sake of its perspective. The great treasure of this palace is the *Statue of Pompey*, which stands in the principal antechamber which precedes the picture-gallery, on the 1st floor, a colossal figure holding the globe, found, as we have elsewhere stated, in the Vicolo de' Leutari, near the Cancelleria, in 1553. This noble figure has

been regarded for about 300 years as the identical statue which stood in the Curia of Pompey, and at whose base "great Cæsar fell." It is 11 feet high, and of Greek marble. We are told by Suetonius that Augustus removed it from the Curia, and placed it on a marble Janus in front of the basilica. The spot on which it was found corresponds precisely with this locality. When it was discovered the head was lying under one house and the body under another: and Flaminio Vacca tells us that the two proprietors were on the point of dividing the statue, when Julius III. interposed, and purchased it for 500 crowns. The disputes and scepticism of antiquaries have led, as usual, to abundant controversy on its authenticity, but, after having been called Augustus, Alexander the Great, and an unknown emperor, by successive critics, the ancient belief has triumphed, and it is likely to preserve the title of the Spada Pompey long after all its critics have been forgotten.

"And thou, dread statue! yet existent in
The austere form of naked majesty,
Thou who beheldest, 'mid the assassins' din,
At thy bathed base the bloody Cæsar lie,
Folding his robe in dying dignity,
An offering to thine altar from the queen
Of gods and men, great Nemesis! did he die,
And thou, too, perish, Pompey? have ye been
Victors of countless kings, or puppets of a
scene?"

In a note to this passage of 'Childe Harold,' Lord Broughton examines the evidence on the authenticity of the statue. "The projected division of the Spada Pompey," he says, "has already been recorded by the historian of the Decline and Fall of the Roman Empire. Gibbon found it in the memorials of Flaminio Vacca; and it may be added to his mention of it, that Pope Julius III. gave the contending owners 500 crowns for the statue, and presented it to Cardinal Capo di Ferro, who had prevented the judgment of Solomon from being executed upon the image. In a more civilized age this statue was exposed to an actual operation; for the French, who acted the

Brutus of Voltaire in the Coliseum, resolved that their Cæsar should fall at the base of that Pompey which was supposed to have been sprinkled with the blood of the original dictator. The nine-foot hero was therefore removed to the arena of the amphitheatre, and, to facilitate its transport, suffered the temporary amputation of its right arm. The republican tragedians had to plead that the arm was a restoration; but their accusers do not believe that the integrity of the statue would have protected it. The love of finding every coincidence has discovered the true Cæsarian ichor in a stain on the l. leg and foot; but colder criticism has rejected not only the blood,* but the portrait, and assigned the globe of power rather to the first of the emperors than to the last of the republican masters of Rome. Winckelmann is loth to allow an heroic statue of a Roman citizen, but the Grimani Agrippa, a contemporary almost, is heroic; and naked Roman figures were only very rare, not absolutely forbidden. The face accords much better with the "*hominem integrum et castum et gravem*," than with any of the busts of Augustus, and is too stern for him who was beautiful, says Suetonius, at all periods of his life. The pretended likeness to Alexander the Great cannot be discerned, but the traits resemble the medal of Pompey. The objectionable globe may not have been an ill-applied flattery to him who found Asia Minor the boundary, and left it the centre, of the Roman empire. It seems that Winckelmann has made a mistake in thinking that no proof of the identity of this statue with that which received the bloody sacrifice can be derived from the spot where it was discovered. Flaminius Vacca says *sotto una cantina*, and this cantina is known to have been in the *Vicolo de' Leutari*, near the Cancelleria; a position corresponding exactly to that of the Janus before the basilica of Pom-

pey's Theatre, to which Augustus transferred the statue after the *curia* was either burnt or taken down. Part of the Pompeian shade, the portico, existed in the beginning of the 15th century, and the *atrium* was still called *Satrum*. So says Biondo. At all events, so imposing is the stern majesty of the statue, and so memorable is the story, that the play of the imagination leaves no room for the exercise of the judgment, and the fiction, if a fiction it is, operates on the spectator with an effect not less powerful than truth." During the siege of Rome in 1849 the statue had a wonderful escape from destruction; several shot from the French batteries struck the walls of the palace, some breaking through the massive structure, and two struck the wall of the room next to that in which stands the statue without injuring it. Among the other antiques of this palace (in two rooms on the ground-floor), the most remarkable are in the first—the sitting statue of a philosopher, generally believed to be Aristotle, not only from the best authenticated likenesses, but from the first letters (*ARIS*) of the name engraved on the base, although some antiquaries will have it that it is Aristides; and the beautiful bas-reliefs which formed the pavement of St. Agnese beyond the Porta Pia, where they were discovered in the last century, with the sculptured sides downwards. Their subjects are,—1. Paris on Mount Ida; 2. Bellerophon watering Pegasus; 3. Amphion and Zethus; 4. Ulysses and Diomedes robbing the temple of Minerva; 5. Paris and Enone; 6. Perseus and Andromeda; 7. Adonis or Meleager; 8. Adrastus and Hypeipyle finding the body of Archemorus; 9. Pasiphaë and Dædalus. The two plaster casts are from the originals in the Museum of the Capitol. Three of the 32-pound shot from the French batteries that fell on and near the palace in 1849 are preserved here. The Gallery has a collection of pictures, the greater number of which are of very doubtful authenticity, arranged in 4 rooms on the upper floor. Room I.—10. *Sc. Gaetano*. Por-

* Red stains of this description are frequent in statues of Greek marble, and produced by the alteration of a minute quantity of iron pyrites; not so in those of Carrara or Paros.

trait of Julius III.—32. *Lanfranco*. Cain and Abel.—41. *Camuccini*. Portrait of Cardinal Patrizzi.—45. *Guercino*. David.—56. *Luca Giordano*. The Sacrifice of Iphigenia. Room II.—9. *Guido*. Judith with the head of Holofernes.—19. *N. Poussin*. Jacob and his Brothers.—17. *Leonardo da Vinci*. A copy of his Dispute with the Doctors, in our National Gallery.—8, 10. *Breughel*. The Preaching of St. John.—2. *Titian*. Portrait of Cardinal Fal. Spada.—26. *Albano*. Bacchantes.—32, 33. *Guercino*. St. John the Evangelist, and Santa Lucia. Room III., or Gallery.—20. *Guido*. The Rape of Helen.—24. *Titian*. Good Portrait of a Cardinal Spada.—27, 28. *Mantegna*. Christ bearing the Cross, with the Almighty above.—33. *Vandyke*. A Man playing on the Violoncello. 2. A copy of the St. John in the Borghese Gallery, attributed to *Paolo Veronese*.—48. *Guercino*. The Death of Dido.—49. *M. A. Caravaggio*. Goliath.—71. A Portrait of Balthasare Castiglione. In the room between the Hall of the Pompey and the Picture Gallery are some frescoes by *Luzio Romano*.

Palazzo Tenerani, in the Via Nazionale, built 1871–73, from the designs of the owner, chiefly remarkable for the fine gallery on the ground-floor, containing casts of the works of the late Commendatore Tenerani.

Palazzo Torlonia, in the Piazza di Venezia, built by the Bolognetti family, about 1650, from the designs of Carlo Fontana, and purchased at the beginning of the present century by Torlonia, the great Roman banker. All its collections were formed by him, and the principal works it contains are the productions of modern artists. The ceilings of the rooms are painted by *Camuccini*, *Pelagi*, and *Landi*: and in a cabinet built for the purpose is *Canova's* statue of Hercules hurling Lycas into the sea. The *Galleria*, or *Museo Torlonia*, containing a magnificent set of antiques from the Guistiniani collection, and from

the excavations made at Porto, Cervetri, Farfa, and other estates belonging to the prince, is arranged in a very unsuitable building near the Porta Settimiana, adjoining the Corsina Palace, in Trastevere. Admittance to this gallery is strictly forbidden to anyone, not excepting the members of the family. The restorations of the marbles are executed by Guaccarini.

Palazzo Turci, No. 123, Via del Governo Vecchio, near the ch. of S. M. in Vallicella, is remarkable only for its architecture, said to have been built from the designs of Bramante, for Pietro Turci, one of the Pope's secretaries, as we are told by the inscription on the façade, in 1500; it is a good specimen of the street architecture of the Renaissance, in the style of the Cancelleria and Pal. Giraud.

Palazzo di Venezia, at the extremity of the Corso, the ancient palace of the republic of Venice. This castellated palace was built in 1468 by Paul II., a Venetian, from the designs of Giuliano da Majano. The materials, like those of the Farnese Palace, were taken from the Coliseum. The palace was sold by Clement VIII. to the republic of Venice. It remained in the possession of the republic until its fall, when it passed to the emperor of Austria. Its battlemented walls give it the air of a feudal fortress. It is now the residence of the Austrian ambassador.

Palazzo Vidoni, originally *Coltrotolini*, and subsequently *P. Stoppasi*, near the ch. of S. Andrea della Valle, interesting as the most important building in Rome designed by *Raphael* (1515). The upper part is a subsequent addition, and harmonises badly with the handsome architecture of the two lower floors. At the foot of the stairs is a statue of Marcus Aurelius. Amongst other objects of interest in this palace are the fragments of the ancient Roman Calendar found in the last century at Palestrina by Cardinal Stoppani, and illustrated by Nibby. The Emperor

Charles V. inhabited this palace during his visit to Rome.

§ 27. HISTORICAL HOUSES.

The attractions offered to the traveller by the palaces and the museums of Rome too frequently distract attention from the unobtrusive houses which are identified with the memory of great names in the history of the fine arts. The first in interest is the

House of Raphael, situated in the Via dei Coronari (formerly No. 124), a street near the Ponte di S. Angelo. In this house the great painter resided for many years before he removed to that built for him by Bramante in the Piazza Rusticucci, in which he died, and which was pulled down to enlarge the Piazza of St. Peter's.* It is the house with which he endowed the chapel in the Pantheon where his ashes still repose. It was renovated and partly rebuilt in 1705, when Carlo Maratta painted on the façade a portrait of Raphael in chiaroscuro. This interesting record is almost effaced. In the Vicolo del Merangolo (No. 35), near the ch. of S. Egidio, in the Trastevere, is another house, supposed to have been built and tenanted by Raphael, the site of his relations with La Fornarina: it is now a low osteria. Besides these, Raphael had a studio at No. 3 of the Piazza di Sta. Apollonia, where he painted the last and grandest of all his works, the Transfiguration; and another in the Borgo Santangelo, No. 129-134, the latter number being over the door which formed the entrance to his studio.

House of Pietro da Cortona.—In the Via Pedacchia, near the Capitol,

* This palace was situated at the end of the Borgo: the only part of it now remaining is one pier, which forms the corner of the Pal. Accaromboni in the Piazza Rusticucci. A sketch of it made by Laffrèrio in 1549 shows that it was an elegant building, having 5 windows in front, with a rustic basement and a handsome pediment and cornice supported by Doric pilasters.

is the house built and inhabited by Pietro da Cortona: there is a marble slab with an inscription over the door. His skill and judgment in architecture are shown even on the small scale on which his house is constructed; the windows, the door, the portico, and the little court are of the Doric order, and still exhibit many traces of the peculiar taste of this talented artist.

House of Bernini, now Silvestrelli, No. 11, Via delle Mercede, was the residence of the artist: in another, bearing the same name and tenanted by his descendants, in the Corso, opposite to the P. Ruspoli, is his semi-colossal statue of Truth under the gateway.

House of the Zuccheri.—At the northern extremity of the Via Sistina is the house formerly called the Palazzo della Regina di Polonia, in commemoration of Maria Casimira Queen of Poland, who resided in it for some years. It is interesting as having been built by Taddeo and Federigo Zuccheri for their private residence. The ground-floor was adorned by Federigo with frescoes, representing portraits of his own family, conversazioni, &c. A few years ago the palace was the residence of the Prussian consul-general Bartholdi, under whose auspices it became remarkable for a high class of frescoes, painted in one of the upper chambers by some of the most eminent German artists of the day. They are illustrative of the history of Joseph: the Joseph sold by his brethren is by *Overbeck*; the scene with Potiphar's wife, by *Ph. Veit*; Jacob's Lamentation, and the interpretation of the Dream in prison, by *W. Schadow*; the interpretation of the king's dream, &c., by *Cornelius*; the 7 years of plenty, by *Ph. Veit*; the 7 years of famine, by *Overbeck*. •

House of Poussin, in the Piazza della Trinità, No. 9, near the Trinità de' Monti. For nearly 40 years this house was occupied by Nicholas Poussin. Many of the great painter's most in-

teresting letters are dated from it, and he died there at an advanced age in 1665. The Pincian is identified with the names of the most celebrated landscape-painters. Opposite the house of Poussin was the *House of Claude Lorraine*; and that of *Salvator Rosa* was not far distant.

House of Conrad Sweynheim.—Adjoining the Palazzo Massimo delle Colonne is the Palazzo Pirro (see p. 323), in which Conrad Sweynheim and Arnold Pannartz established the first printing press at Rome in 1467. They had settled previously at Subiaco; but in consequence of a disagreement with the monks they removed to Rome, and established here the second printing press in Italy. The imprint of their works specifies the locality "in domo Petri de Maximis." The *De Oratore* of Cicero and the *De Civitate Dei* of St. Augustin were printed here in 1468. The house was restored about 1510 by Baldassare Peruzzi. An inscription in the Via de Fornari, between the Piazza de SS. Apostoli and the Forum of Trajan, marks the site of Michel Angelo's house. The one where his studio is supposed to have been was pulled down in 1871, to enlarge the ascent to the Capitol.

The house of the great architect D. Fontana was at No. 24 of the Vicolo della Palline, in the Borgo, near the Castle of St. Angelo. All memory of the house where Michel Angelo lived and died, which was in the parish of the SS. Apostoli, is lost; but his studio is supposed to have been on the ascent to the Piazza del Campidoglio, in the last house on the right, demolished in 1872.

§ 28. COLLEGES AND ACADEMIES.

Collegio della Sapienza, the University of Rome, founded by Innocent IV. in 1244, as a school for the canon and civil law. It was enlarged in 1295 by

Boniface VIII., who created the theological schools; the philological professorships were added in 1310 by Clement V. Subsequent pontiffs enlarged the plan by the introduction of scientific studies, and endowed the university with the taxes on various articles of excise. The present building was begun by Leo X. from the designs of Michel Angelo, and finished in 1576, under Gregory XIII., by Giacomo della Porta. The oblong court, with its double portico, supported in the lower tier by Doric and in the upper by Ionic pilasters, was built by this able architect. The ch. and its spiral cupola are in the most fantastic style of Borromini. The university derives the title of the *Sapienza* from the inscription over one of the entrances, *Initium Sapientie timor Domini*. Its organisation was entirely remodelled by Leo XII. in 1825, and by the Italian Government in 1871. It has 4 faculties—Law, Medicine, Philology, and Physics and Mathematics. 11 Professors are attached to the first faculty, 24 to the second, 13 to the third, 16 to the fourth. All their lectures are gratuitous. Their salaries are 7200 frs. yearly, paid by the Government. The number of students in 1873 was 534. Attached to the university is a *Library*, founded by Alexander VII., and liberally increased by Leo XII. It is open daily from 8 to 12, and from 6 to 10 P.M., with the exception of Thursdays. The *Museum* contains a very good collection of minerals, recently much increased by the purchase of that of Monsignore Spada, particularly rich in Russian specimens; a collection of gems bequeathed by Leo XII.; an extensive series of geological specimens illustrative of Brocchi's work on the "Suolo di Roma;" a collection of fossil organic remains from the environs of Rome; a series of the principal varieties of marbles and stone used in the ancient monuments of Rome, formed by Signor Belli; a cabinet of zoology and comparative anatomy; an extensive one of philosophical instruments, &c. Attached to the medical faculty is a small *Botanic*

Garden, adjoining the Salviati Palace, in the Trastevere, and to that of natural philosophy, the Astronomical Observatory on the summit of the Capitol, directed by Professor Respighi. The Professors of the University of Rome are among the most celebrated of the kingdom, and generally enjoy a Continental reputation. The Italian Government has done very much for the improvement and enlargement of the University. The technical faculties have been removed to the beautiful convent of S. Pietro in Vinculis, and a handsome new building for the study of physics and chemistry has been erected in the garden of S. Lorenzo Panisperna, on the Viminal.

Collegio Romano, built in 1582 by Gregory XIII., from the designs of B. Ammanati. It was also called the Università Gregoriana, and was under the management of the Jesuits until 1870. It is now turned into a Lyceum for secondary instruction, under the name of Liceo Ennio Quirino Visconti. The number of professors is 12; of pupils, about 300. The Kircherian Museum, the Library and the Observatory are entirely independent of the Lyceum, and the two former are expected to be opened to the public during the present year. The *Library*—very rich in Bibles and works on biblical literature—contains several Chinese works on astronomy collected by the Jesuit missionaries, and some editions of the classics with notes by Christina Queen of Sweden. It was formerly celebrated for its literary treasures, but many of the most valuable works have disappeared.

The **Kircherian Museum*—entrance by the gate facing the Corso—is open on Sundays, Tuesdays, Thursdays, and Saturdays, from 10 to 3, in winter; on Sundays, Tuesdays, and Thursdays, from 9 to 1, in summer. It contains a very rich collection of classical antiquities and other objects, many of which are most interesting. The cabinet of medals embraces a very

complete series of Roman and Etruscan coins, and the most perfect known of the Roman *As*. The Etruscan antiquities were long considered unique, but the Gregorian Museum in the Vatican has now thrown this part of the Kircherian collection into the shade. Among the specimens of Etruscan workmanship are chains, bracelets, necklaces, and curious ornaments. The Roman bronzes are numerous, all kinds of vases for domestic uses, balances, mirrors, and some vessels in a peculiar yellow metal, an alloy of copper with about 4 per cent. of tin, remarkable for the little alteration it has undergone. Amongst the very interesting objects is the celebrated *Cista Mistica*, a cylindrical bronze vase and cover, a prize-box given to gladiators, and by them used for containing all the requisites for their toilette before entering the arena: it is supported upon 3 elaborately-worked eagle's claws pressing on as many toads, and covered with engravings, representing on one side a gladiator landing from a boat with the cista in his hand, and on the other Amycus vanquished, attached to a tree by Pollux, and surrounded by the Argonauts; this curious specimen of ancient art, discovered near Praeneste, has been illustrated by the late Padre Marchi in his '*Descrizione della Cista Mistica trovata a Palestrina*.' Another is a fine bronze seat discovered near Osimo: the bars of the feet are beautifully inlaid with silver tracings, and with very chaste figures of the heads of a swan, of an ass, and of a Silenus on the arms. The bronze sculptures and terracottas are also interesting: amongst the former a beautiful statue of Bacchus; a head of Vesta chiselled out of a mass of copper ore or pyrites, which resembles bronze in its colour, perhaps unique, the material being one of the hardest and most difficult to work of all those employed in ancient sculpture; a series of the so-called Phœnician bronze figures found in the island of Sardinia; a very important collection of Roman weights and measures—amongst the former some standard ones, having

marked upon them the weight, and the inscription of *TEMPLI OPIS AUG.* in relief characters of silver, such standards were preserved in that temple; and an unique collection of *Missilia*, or *Glandes Missiles*, in lead, as thrown from slings, several bearing inscriptions or messages between the besiegers and besieged. Some found at Perugia are very curious, and date from the siege of that town by Augustus; in one, the besiegers tell their adversaries that they are aware they are reduced to the last straits, *ESVRIS ET ME ORLAS*, one of the replies to which is in terms of gross disrespect to Octavian. Among the additions to the Kircherian Museum are a series of silver vases, some of great beauty from their exquisite ornaments, discovered at Vicarello, the ancient *Aque Apollinares*, near the Lake of Bracciano; 3 of these vases have engraved upon them itineraries from Cadiz to Rome, giving the name of the several stations and the distances between each, forming important documents for the ancient geography of this portion of the Roman world. They date from the times of Augustus, Vespasian, and Nerva, as those of the two last reigns contain stations established in the interval, and not enumerated in the list of those of Augustus; these vases are supposed to have been thrown into the mineral springs, where they were discovered, by inhabitants of *Gades*, who, having been cured of their infirmities at these baths, offered them to the divinity that presided over the waters. It is suspected that a very complete series of gold Roman coins, thrown in a similar manner into these efficacious waters during successive centuries, was found at the time of the discovery of the objects just described in 1856, and is now in the British Museum. The bronze coins were evidently not worth sending abroad, for 24,000 lbs. weight of them were consigned to the Etruscan Museum in the Vatican. Round the walls are hung several mosaics (one of guinea-fowl is interesting). In the

anteroom, which opens out of the cloister into the Museum, are numerous Roman cippi and inscriptions. Among the other curiosities preserved here is the sword of the Constable de Bourbon, of Eastern manufacture, bearing his name on the blade and those of 2 Italian generals to whom it had previously belonged; a large beam, with its nails, of the supposed ship of Tiberius, discovered at the bottom of the lake of Nemi; and in the long gallery several ancient marbles and frescoes, most of the latter ruined by restorations. At the extremity of this gallery opens a room entirely dedicated to early Christian antiquities: round the walls are placed a series of inscriptions, and sepulchral bas-reliefs from the Catacombs and the churches which stood over the latter; in glass cases are several small lamps in *terracotta*, with Christian emblems,—one having a relief of Constantine, with the Cross on his helmet and shield, is worthy of notice; two handsome *tazze* in agate, found on graves in the Catacombs; several glass vessels, bronze figures, and early Christian sculptures in ivory; a figure of our Saviour in silver and enamel, from the church of Sta. Maria in Trastevere, and supposed to date from the 5th centy., the oldest specimen of this kind of work yet discovered. Over the door are some ancient inscriptions to Jews, chiefly in Greek; one to two persons called Barzaharona, and another to a certain Faustina; both have the 7-branch candlestick and the Hebrew word *Shalom* beneath: they were found near the Ripagrande, and on the Via Appia. In another part of the Museum is a very curious *Graffito*, or scratching on the stucco of a wall, representing a man with the head of an ass attached to a cross, with two men alongside, and the inscription below — *Αλεξαμενος σεβετε θεον* (Alexamenos adoring his God)—a caricature of the early Christian adoration of our Saviour's suffering: it was found on the walls of the Palace of the Cæsars. In fact, Alexamenos, a Christian, is represented in the caricature in the act of adoring the Saviour hanging on the



cross, and this graffito is the earliest representation of the Crucifixion. The inscription bears testimony to the important fact that our Lord was worshipped by the primitive Christians as God. In the cloister opposite the entrance to the Museum is a large mosaic discovered on the Aventine, representing scenes and animals of the Nile, and battles between pigmies and hippopotami.

The Observatory of the Collegio Romano is one of the most important of the additions to this seat of learning and at this time the most complete establishment of the kind in Italy; formerly placed in a rickety tower at the S.E. quadrangle of the convent, it now stands on two of the immense solid piers raised by Cardinal Ludovisi to support the never-completed cupola of his church of S. Ignacio. Besides the instruments for current astronomical researches, such as the transit instrument, mural circle, &c., it possesses a magnificent equatorial by Merz of Munich, with an object-glass $9\frac{1}{2}$ inches in diameter, and furnished with a full collection of spectroscopical instruments for observing stars, a donation from a member of the order, aided by Pius IX., who has contributed most liberally from his private funds to the

flourishing state of the Observatory. The apparatus for registering the atmospheric pressure, and all other meteorological phenomena, invented by the present director, will interest our scientific countrymen. It was exhibited in Paris in 1867, and gained the grand gold prize medal, with a premium of 6000 fr. Attached to the establishment is a good Astronomical Library and a Magnetic Observatory well supplied with English instruments. The visitor will always experience every attention from the able director, Father Secchi, a Fellow of the Royal Society of London, and of many of our British scientific bodies, in visiting the Observatory which he has made one of the most efficient and really useful working establishments of the kind on the continent of Europe. Visitors are admitted every Sunday from 10 to 12 o'clock A.M., on applying for permission from the director; and scientific men on the week-days before midday.

The Collegio di Propaganda Fide, in the Piazza di Spagna. The College of the Propaganda was founded in 1622 by Gregory XV., for the purpose of educating as missionaries young foreigners from infidel or heretical countries, who might afterwards return and spread the Roman Catholic faith among their countrymen. The present building was erected by Urban VIII. from the designs of Bernini, and completed under the direction of Borromini. It contains a library of upwards of 30,000 volumes, chiefly of works on divinity and canon law; annexed to which is the *Museo Borgia*, bequeathed to the institution by the Cardinal of that name, who was prefect of the Propaganda in the last century. This Museum is chiefly interesting for its collection of Oriental MSS.; for the celebrated *Codex Mexicanus*, published in Lord Kingsborough's magnificent work; for an illuminated Church Service on vellum, of the time of Alexander VI., with the portrait of that notorious Pope; for a second Church Service, prepared on the occasion of the coro-

nation of Charles V. at Bologna by Clement VII., containing a painting of the ceremony, and portraits of several of the personages present at it; and for a precious relic of Raphael—a letter to his uncle Simone di Ciarla, written from Florence on the 21st April, 1507, in a bold hand, and signed "Vostro Raffaello, Dipintore di Fiorenze"—it has been published in Bottari's edit. of Vasari, of 1792. There are several curiosities sent by the missionaries from different parts of the world. The Museo Borgia can only be seen on application to the Rector of the College, or to the Secretary of the Propaganda. The celebrated printing-office of the Propaganda is rich in Oriental types, and has produced many works of great typographical beauty. It has been recently furnished with the most improved printing apparatus. There is a shop in the Via di Propaganda where all the works published by the institution can be seen and procured. The annual examination of the pupils, which takes place in January, is an interesting scene, which few travellers who are then in Rome omit to attend; the pupils reciting poetry and speeches in their several languages, accompanied also by music, as performed in their respective countries; the number of pupils was, by the last returns, 226.

In front of the college has been erected a column of cippolino marble, of the Corinthian order, surmounted by a bronze statue of the Virgin, by *Obicci*, which, as a work of art, does little honour to the modern Roman school of sculpture, in commemoration of the publication by Pius IX., in 1854, of the Bull establishing the dogma of the Immaculate Conception. Round the base are statues of David by Tadolini, Moses by Revelli, and Ezekiel by Chelli, with indifferent bas-reliefs: that looking towards the College, of the ceremony in St. Peter's on the occasion, contains several cotemporary portraits of Cardinals, &c., but as a work of art the whole monument is a very poor affair.

The fine shaft of cippolino is sadly spoiled by the fantastic bronze network extending up two-fifths of its height.

The English, Irish, and Scottish Colleges are noticed under the description of the Churches attached to them—S. Tommaso degli Inglesi, S. Agata dei Goti, and S. Adrea dei Scozzesi (see Index). The *American College*, recently established for the education of ecclesiastics from the United States, occupies the spacious Convent of l'Umiltà, near the Piazza of the Sant' Apostoli, which was bestowed on it by Pius IX.: it is supported by contributions from the United States, and by the fees of its inmates, now 50 in number. In addition to the above are the 3 seminaries (Romano, Pio, and Vaticano), for the education of Italian clergy, containing at present upwards of 200 pupils; another just founded by the Pope, in the Piazza Pia, for the education of missionaries; and that of San Luigi, for natives of France.

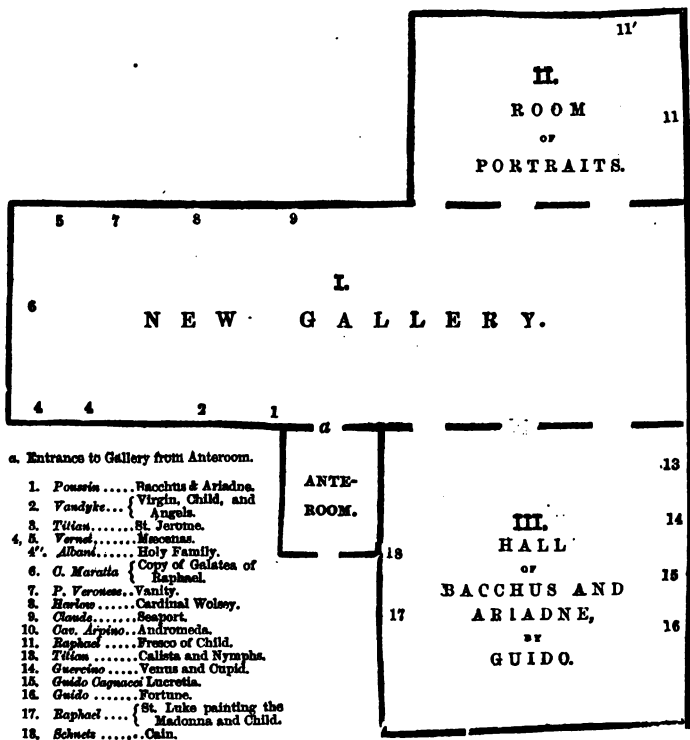
The *Academy of St. Luke*, No. 44, Via Bonella, near the Forum.—The Roman Academy of the Fine Arts was founded in 1588 by Sixtus V., who endowed the confraternity of painters with the ch. adjoining, formerly dedicated to St. Martina. The academy is composed of painters, sculptors, and architects. The several schools now placed under Government superintendence have been transferred to the Hemicycle in Via di Pipetta. The collection of pictures, which has been much enlarged, contains several very fine specimens, amongst others all those which formed the *Secret Cabinet* at the Capitol, and which, from a feeling of false delicacy, were there shut up from public view. The paintings are arranged in one long hall, into which two smaller ones open: we have annexed a plan showing the places of the principal pictures; a catalogue is sold by the custode.

I. *Large Hall, or New Gallery.*—
11. Poussin, Bacchus and Ariadne;

13. *Vandyke*, Virgin, Child, and 2 Angels; 18. *Titian*, St. Jerome, a sketch for a large picture; 22 and 35. *Joseph Vernet*, two sea-pieces; 40. *Paolo Veronese*, Vanity, personified by a lady looking at herself in a mirror; 49. *Titian*, Vanity, a recumbent naked figure; 43. *Vandyke*, a female portrait, called erroneously Queen Elizabeth; 45. *Harlow*, Wolsey receiving the cardinal's hat from the hands of Cardinal Campeggi in Canterbury Cathedral; 54. *Claude*, a beautiful picture of a seaport; *Cav. Arpino*, Andromeda, a very pretty small picture; 6. *H. Hemling*, the Virgin and Child.

II. *Room of Portraits of Members of the Academy*, mostly modern; that of T. Zuchero by himself is an exception. Amongst other academicians figure (236) the late King of Spain, and (238) the late Duke of Sussex in a Highland costume, the 2 veriest daubs in the collection; *Velasquez*, Portrait of Innocent XI.; an excellent Portrait of John Gibson, the celebrated British sculptor, by his talented friend *Penry Williams*.

III. *Salone di Raffaele*.—*Guido's* picture of Bacchus and Ariadne. 28. *Veronese*, Susanna. 29. *Titian*, Calista and Nymphs: this picture, which be-



PLAN OF GALLERY OF ACCADEMIA DI S. LUCA AT ROME.

longed to the Ossuna family, being purchased in England by Signor Pellegrini, was given by him to the Academy; it is a fine, but not very delicate picture to look on. 22. *Guercino*, Venus and Cupid, painted originally in fresco and transferred to canvas. 25. *Guido Cagnacci*, Tarquin and Lucretia, one of the best productions of the master; this was one of the pictures most screened from public view in the Secret Cabinet. 6. *Galatea*, by *Raphael*, copied by *G. Romano*. 27. GUIDO's celebrated Fortune. 15. RAPHAEL, St. Luke painting the portrait of the Virgin and Child, on panel; a fine fragment. There is reason to believe that only a portion of this picture, the Madonna and infant Christ, is by Raphael. 26. RAPHAEL, a fresco of a Child, a lovely composition. It formerly was one of the supporters of an armorial shield of Julius II. in a hall of the Vatican. 13. *Titian*, the Saviour and the Pharisee. 12. *Baroccio*, St. Bartholomew and St. Andrew. 32. *Palma Vecchio*, Lot and Children, and Samson and Delilah. 33. *Palma Giovane*, 3 Graces, and David with Bathsheba. 41. *Titian*, his sketch for the picture of Paul III. and his 2 nephews, now in the Gallery at Naples. In one of the presses in this room is shut up the skull which for so long a time passed as that of Raphael, until the real one was found on opening his grave in the Pantheon (see p. 46). The skull in question is now considered to be that of Raphaelle Adjutorio, who founded a religious confraternity of painters in the same church.

In a suite of apartments under the gallery are preserved the pictures and drawings which have received the academical prizes of late years, some casts of the works of Canova, Thorwaldsen, &c., and a series of those of the Egina marbles presented by the King of Bavaria to Pius IX. The galleries of the Academy of St. Luke are open every day, on giving a small fee to the custode.

Accademia Archeologica, composed

of scientific men, devoted to the temporal power of the Pope, has no regular existence now; but holds its sittings occasionally in the College of the Propaganda.

Accademia degli Arcadi.—Few of the Italian societies are so celebrated as the Arcadian Academy of Rome, founded in 1690 by Gravina and Crescimbeni. Its laws, says Mr. Spalding, "were drawn out in 10 tables, in a style imitating the ancient Roman. The constitution was declared republican; the first magistrate was styled *custos*; the members were called *shepherds*; it was solemnly enacted that their number should not exceed the number of farms in Arcadia; each person on his admission took a pastoral name, and had an Arcadian name assigned to him; the business of the meetings was to be conducted wholly in the allegorical language, and the speeches and verses as much so as possible. The aim of the academy was to rescue literary taste from the prevalent corruptions of the time: the purpose, the whim, and the celebrity of some among the originators made it instantly fashionable; and in a few years it numbered about 2000 members, propagating itself by colonies all over Italy. The association completely failed in its proposed design, but its farce was played with all gravity during the 18th century; and besides Italians, scarcely any distinguished foreigner could escape from the City of the Seven Hills without having entered its ranks. In 1788 Goethe was enrolled as an Arcadian, by the title of *Megalio Melpomenio*; and received, under the academic seal, a grant of the lands entitled the Melpomenean Fields, sacred to the Tragic Muse. The Arcadia has survived all the changes of Italy; it still holds its meetings in Rome, listens to pastoral sonnets, and christens Italian clergymen, English squires, and German counsellors of state by the names of the heathens. It publishes, moreover, a regular journal, the '*Giornale Arcadico*;' which, although it was a favourite object of ridi-

cule with the men of letters in other provinces, condescends to follow slowly the progress of knowledge, and often furnishes foreigners with interesting information, not only literary but scientific."

Accademia de' Lincei, the earliest scientific society in Italy, founded in 1603 by Prince Federigo Cesi and other contemporary philosophers, amongst others Galileo. It derives its name from its device, the lynx, emblematical of watchfulness, and is still devoted to the physico-mathematical and natural sciences. The meetings are held at 1 o'clock on the first Sunday of every month, in the upper rooms of the Palace of the Senator at the Capitol. Professor Volpicelli, a voluminous writer on Physics, is the Secretary. It publishes its Transactions regularly.

Accademia Tiberina, founded in 1812 for the promotion of historical studies, especially those relating to Rome—the physical sciences; and the meetings take place on Sundays in the Palazzo Sabini, in the Via delle Muratte, near the Piazza Sciarra.

Accademia Filarmonica, an institution of recent date, whose concerts afford proof of the taste for music among the educated classes of Rome. The academy is under the direction of a president and council, and holds its assemblies in one of the Roman palaces, where concerts are given during Advent and Lent when the theatres are closed, and sometimes in one of the theatres. These assemblies are often very brilliant, the seats in the pit being the most fashionable; those in front being reserved for the ladies of the Roman aristocracy. Foreign visitors will be able to procure admission on application to the president, or to the members of the Academy.

Archæological Institute (Istituto di Corrispondenza Archeologica), founded in 1829 by a few German savans residing in Rome, under the [Rome.]

auspices of the king of Prussia. Many eminent German scholars have delivered lectures at the Institute, and Bunsen, Gerhard, Lepsius, and Braun have contributed largely to the Transactions it has published—a most interesting collection on Archæological Science. The meetings are held weekly, generally on Fridays at 3 P.M., and to which strangers are freely admitted, in the apartments of the Institute on the Monte Caprino behind the Capitol, when papers are read on archæological subjects. Dr. Henzen is the present learned and talented secretary of the society. The *Giornale* of the Society is by far the most useful of all the publications on antiquarian subjects in Rome, and the best record of the discoveries that are being made daily in and around the Eternal City. The library is considered as the best existing for the study of archæology, and can be visited on application to Dr. Henzen.

Commissione Archæologia Municipale, a committee of eight archæologists appointed by the City of Rome to superintend and illustrate the discoveries made within the walls. The works of art and other antiquities brought to light during the last three years, would do honour to any Museum in Europe. They are for the present preserved in four store-rooms on the Capitol, and can only be seen by personal acquaintance with or introduction to the Secretary, Sig. Rodolfo Lanciani, or through one of the members of the committee.

British Academy of Fine Arts in Rome.—This Institution was founded in 1823 for the maintenance of a free and permanent school, chiefly for study from living models, for the benefit of all British artists visiting or residing in Rome. The funds were raised by voluntary donations, His Majesty George IV. heading the list of subscribers with 200*l*. The capital of the Academy is vested in four Trustees,—Messrs. J. Severn, Penry Williams, Lawrence Macdonald, and Holme Cardwell, and its management is con-

ducted by a committee chosen yearly by ballot from among the resident members. Secretary, Mr. De Casabianca, 151, Via Babuino. The Academy is now located in the Via Sistina, No. 75D, and is usually open during the winter months for evening study from the living model. The institution possesses a library including some valuable works on different branches of the fine arts, as well as a collection of casts from the antique for the use of students. Unlike the Art Institutions of other countries, which are encouraged and assisted abroad by their respective Governments, the British Academy in Rome receives no such help, so that the patrons and lovers of art will do well to contribute to its funds, which, with the increased expenses of rental and taxation under the Italian Government, are now hardly sufficient to carry out the original object of the institution.

British and American Archæological Society.—This society is almost exclusively formed of our countrymen and citizens of the United States, its objects being to study and convey to visitors information on the antiquities in and about Rome, and to excavate unexplored ruins and localities promising archæological results. Family tickets for the season, 5 persons, 50 fr.; member's ditto, 2 persons, 25 fr. During the winter and spring frequent excursions are arranged under the guidance of some distinguished archæologist, either British or Roman; lectures are delivered and conversazioni held in the Society's Rooms, 12, Vicolo d'Alibert: President, Lord Talbot de Malahide. Mr. J. H. Parker, C.B., author of many works on British Ecclesiastical Architecture, and more recently on the Archæology of Rome, is acting Vice-President, Treasurer, and principal lecturer, and one of its most zealous members. The proceedings of the society are printed for the use of members only. This society merits the support and encouragement of British and American visitors to the Eternal City.

The Academy of France for the

Fine Arts is located in the Villa Medici, on the Pincian, where French students who gain the "*Prix de Rome*," in painting, sculpture, architecture, engraving, or music, are maintained by the French Government for from 3 to 5 years. There is an annual exhibition of their works in the spring, previous to their being sent to Paris. The present director of the Academy is the distinguished painter, M. Lenepven. Since October, 1873, the inmates of the Villa Medici have been increased by the pupils of the French School of Archæology, founded by M. Thiers, then President of the French Republic, for the young men destined to the French School at Athens. The director of this Archæological School is M. Dumont, who has established his library in some rooms belonging to the French embassy at the Colonna Palace, for want of room at the Medici Villa. The library is already enriched by all the publications of the German Archæological Institute handsomely presented to the French School by Dr. Henzen.

A most useful educational establishment for boys of foreigners is the *École des Frères de la Doctrine Chrétienne*, in the Palazzo Poli, under the protection and partial support of the French Government; the sanction of the French Ambassador being necessary for admission. The education is excellent, embracing ancient and modern languages, drawing, music, &c. There are indoor pupils at 54 francs a month, and outdoor at one half, not including extra charges for stationery, &c. (*Fournitures Classiques*). The present Director, Frère Simeon, is an excellent master. There is a large Palæontological collection made by a former Under Director, Frère Dindes.

Elementary Education.—In addition to the Parochial Schools, in which there are about 2000 boys and 2495 girls, there are many other establishments for primary gratuitous education, admitting 9632 males and 8888 females, and private paying educational establish-

ments, with 6571 boys and girls; or in all 25,091.

§ 29. HOSPITALS AND CHARITABLE INSTITUTIONS.

Few cities in Europe are so distinguished for their institutions of public charity as Rome, and in none are the hospitals more magnificently lodged, or endowed with more princely liberality. The annual endowment of these establishments is no less than 3,000,000 fr. derived from lands and houses, from grants, and from the municipal treasury. Formerly administered by separate confraternities, the hospitals were placed by the French Government under one general board, as in Paris, from which the best results were obtained. Under the rule of the King of Italy, they were committed to the enlightened management of Dr. Pantaleoni. In ordinary times the hospitals can receive about 4000 patients. Formerly ill-administered and badly managed in their domestic arrangements, considerable improvements have been introduced of late years, especially since 1849, from diminishing the interference of the clergy and friars, and limiting it to its purely spiritual duties. One of the great ameliorations as regards the interior economy of the hospitals dates from the introduction, by the late Princess Doria, of those admirable women, the Sisters of Charity, whose services have brought about a complete revolution in what may be called the domestic management. It is to France, under the direction of the benevolent lady above-mentioned, that the poor of the Eternal City are indebted for this amelioration, and which, however strange it may appear, met with great opposition at first from the ecclesiastical element in the management of these useful institutions. In general the hospitals are clean and well ventilated, owing to the large wards, which in the climate of Rome can be adopted. In the larger establishments the wards generally converge towards a centre, where the altar stands under a dome,

a form also contributing to good ventilation. This system of large wards also renders the general service easier and more economical. The principal hospitals of Rome are—

The great one of *Santo Spirito*, on the right bank of the Tiber, near St. Peter's. Founded at the end of the 12th centy. by Innocent III., on the site of a more ancient charity, founded in the 8th centy. by Iua, King of the West Anglians, it has gone on increasing, so as now to form almost a small town within itself: it was so richly endowed that it acquired the title of *il piu gran Signore di Roma*, possessing large property in the city, and a considerable extent of the country which the traveller passes over between Rome and Civita Vecchia. Its net revenues for sick and foundlings alone amounted to 959,500 lire. The conversion of this mortmain property into *rendita* has increased the income of the establishment considerably. *Santo Spirito* consists of an hospital properly speaking for the sick, of the male sex only, of a clinical ward, of a foundling hospital, and a lunatic asylum for both sexes. The hospital contains in ordinary times about 350 medical and surgical cases (in 1865, 8007 patients, of whom 861 died), and 430 lunatics; but on extraordinary occasions, as on the outbreak of an epidemic, or when ague sets in during the summer months amongst the labouring population of the Campagna, the accommodation is scarcely sufficient. All diseases are admitted, and the number of patients annually is 8000; the deaths averaging $9\frac{1}{2}$ per cent. This small amount of mortality may be attributed to the circumstance that a large proportion of the admissions are cases of the ordinary intermittent fever, which seldom proves fatal in the outset, and which is soon relieved by an early administration of quinine. Attached to the hospital is a clinical ward. There is also a Pathological Museum, and a library, a great part of the books and instruments in which were bequeathed by the eminent physician Lancisi. The *Foundling Hospital* in S. Spirito, called

the *Pia Casa degli Esposti*, contains upwards of 3000 children; the number annually received 1150. In 1865, the last date for which we have seen returns, embracing a period of 10 years, out of 11,425 received in the hospital, 9260 died. It must be observed that a great proportion of the foundlings are sent out to nurse in the country. In addition to this hospital, there are others in Rome, which swell the number of foundlings: they offer such facilities for admission, that children are brought here from all parts of the Papal States, and from the neighbouring provinces of the late kingdom of Naples. The *Lunatic Asylum—Ospedale di Santa Maria della Pietà de Poveri Pazzi*—contains about 620 inmates; one of the best establishments of its class, erected under Pius IX., from the designs of Azurri. The wards are very cleanly kept, and the poor inmates well attended to, especially in the female division, since the introduction of the Sisters of Charity. One of the most frequent predisposing causes of mental alienation met with here arises from religious exaltation; the relative proportion of ecclesiastics and nuns to the other inmates is therefore considerable.

The other hospitals in Rome are the *Santissimo Salvatore*, near S. Giovanni di Laterano, for sick and aged females, with a clinical ward also, founded in 1219, soon after Santo Spirito, by Cardinal Colonna; it can admit 560 patients; the number, however, rarely exceeds half this number—in 1865, 2230 patients, of whom 400 died. The mortality is here greater than in any other hospital in Rome, being upwards of 17 per cent. of the inmates, owing to the insalubrious situation in which it is placed, and to its admitting many old people affected with chronic diseases. A clinical ward and an obstetrical school has been lately added to this hospital.—*San Giacomo in Augusta*, in the Corso, a surgical and Lock hospital for both sexes, with about 450 beds; in 1865, 2002 patients, of whom 192 died; the annual admissions about 2000; this hospital has been lately enlarged.—*La Consolazione*, or *Santa Maria in Portico*, on the S.E. declivity of the Capitoline Hill,

receives patients of both sexes for surgical diseases, and especially operations and accidents. The average number of patients is about 40; in 1865, 815 patients, of whom 58 died. From being situated near the populous quarters of the Monti and Trastevere, most of the cases of stabbing are taken to it. The wards are clean and airy, and the situation healthy, which will account in some measure for the low annual rate of mortality— $7\frac{1}{2}$ per cent.—*San Giovanni di Calabria, or dei Benfratelli*, in the island of the Tiber, and, curiously enough, on the site of an hospital attached in ancient times to the temple of Esculapius: its more recent name of *Fate bene, Fratelli*, "Do good, brethren," has been derived from the inscription on the begging-box of the friars of the order of the Spanish San Juan de Dios de Calabria, by whom it was founded in 1538: it only receives male patients affected with acute diseases. It has 74 beds, but the average number of patients does not exceed 40; the mortality $7\frac{1}{2}$ per cent. This hospital may be considered as a private institution, being supported by contributions, and independent of the General Administration of the Roman hospitals. It is a model establishment in every respect. One of its wards, containing 20 beds, called the *Sala Amici*, has been fitted up with every comfort—from a legacy bequeathed by a person whose name it bears—under the superintendence of the architect Azurri, into which patients are admitted on paying a moderate daily retribution.—*San Gallicano*, in the Trastevere, for diseases of the skin and for persons of both sexes. Average number of patients 100; in 1865, 668 patients, of whom 17 died. The building, founded in 1724, is well suited for the purpose, and contains 2 large and well-ventilated wards with accommodation for 240 in-door patients. The principal cutaneous diseases found here are *psora* and *ringworm*, the latter very prevalent in the maritime districts about Rome, particularly on the declivities of the Volscian hills, about Sezze, Piperno, &c.—*Sta. Trinità de' Pellegrini*, near the Ponte de' Quattro Capi,

an hospital chiefly for convalescents, where poor patients are removed from the other institutions: on their recovery they are admitted here for 3 days or more, and receive clothing if necessary on leaving. The average daily number of patients who are received amounts to 90. This institution, the utility of which cannot be too highly spoken of, forms a part of the great establishment for the reception of pilgrims, founded by S. Filippo Neri in 1500. In ordinary years about 4000 of these pilgrims are lodged in it, but in those of Jubilees (every quarter of a century) 300,000 have received relief; in 1625, as many as 582,760; in 1725, 382,140; and in 1825, 263,592 pilgrims were assisted here.—*San Rocco*, a small lying-in hospital, near the Port of the Ripetta, with 26 beds: although with seldom more than 10 inmates, there is great liberality as to the admission of patients, and nothing can exceed the precautions adopted to ensure secrecy, and to avoid everything that can hurt the feelings or injure the reputation hereafter of those who are admitted into it; neither the ecclesiastical or police jurisdiction is allowed to enter its walls.—*Ospedale Torlonia*, an hospital situated on the ascent to the Ch. of Sant Onofrio, founded by the Father of, and very liberally supported by the present Prince Torlonia, for patients labouring under diseases of the eyes, and for surgical cases when operations are necessary. It is under the direction of the eminent surgeon Mazzoni, and is admirably attended to by Sisters of Charity. Attached to it is a home for orphans (*Orfanatrofio*) founded by the same prince; the institution is situated in a healthy situation, with a large garden.

A work entitled '*Resoconto degli Ospedali di Roma*,' published by the "Commissione degli Ospedali di Roma," at the end of each year, will interest the professional visitor.

In addition to these public hospitals, there are several small institutions, of a more private nature, belonging to different nations and corporations: the Germans, Spaniards, Portuguese, Lom-

bards, Florentines, and Lucchese have each their separate hospitals; that of the German Protestants, founded by subscriptions, chiefly at the instigation of the late Chevalier Bunsen, on the Monte Caprino, near the Capitol, for poor Protestants, deserves particular mention. It can accommodate 8 or 10 patients, who are received gratuitously, or, if they can afford it, on payment of a small daily retribution. The hospital is under the protection of the Prussian Legation, near to which it is situated: the sick ward forms a floor in a large building overlooking the Forum and the Palatine, the upper part of which is occupied by the officers of the Archæological Institute, its library, &c., and by apartments let out chiefly to artists or foreign literary men visiting Rome. The hospital department is well deserving of the support of our countrymen who visit Rome, as the only one where poor British Protestants can be received.

The *Ospizio di San Michele*, at the Ripa Grande, in the Trastevere, is an immense establishment, formerly intended as an asylum for poor children and infirm persons; but of late years converted into an institution for industrial purposes. The hospital, properly so called, now consists of a house of industry for children of both sexes, a house of correction for women and juvenile offenders, and schools of the industrial and fine arts, in which drawing, painting, music, sculpture, &c., are taught: in the industrial portion upwards of 800 persons are employed; the organization of this part of the establishment is due to the efforts of the actual director Count Lovatelli. The school of arts perhaps aims at an education beyond the power of the pupils, although it has produced some men of eminence, amongst others the celebrated engravers Calamata and Mercurij. The education of the boys might be turned perhaps to more practically useful objects. Annexed to this hospital, but entirely distinct from it, is a large prison, chiefly for the reception of political offenders, and for persons accused of serious offences.

Workhouse of Sta. Maria degli Angeli.—This establishment, founded by

Leo XII. in 1824, in the granaries of the Government, at the Baths of Diocletian, contains nearly 1000 boys and girls, including about 100 deaf and dumb, who are selected among deserving objects in different parishes of the city. The boys are taught trades and music, and girls what is necessary for domestic service. The establishment is supported entirely by the City, the yearly expense being 300,000 fr.—A *workhouse*, in our English sense of the word, for old people in Rome, has been recently created by the Municipality in the Convents of S. Cosimato and S. Gregorio.

§ 30. PROTESTANT BURIAL-GROUND.

The Protestant Burial-ground is one of those objects which all foreign travellers will regard with melancholy interest. It is situated near the Porta di S. Paolo, close to the Pyramid of Caius Cestius. The silence and seclusion of the spot, and the inscriptions which tell the British traveller in his native tongue of those who have found their last resting-place beneath the bright skies of the Eternal City, appeal irresistibly to the heart. The cemetery has an air of romantic beauty which forms a striking contrast with the tomb of the ancient Roman and with the massive city walls and towers which overlook it. Among those who are buried here are the poets Shelley and Keats; Richard Wyatt and John Gibson the sculptors, and John Bell the celebrated surgeon. The tombstone of Shelley is in the upper part of the new burial-ground, under the Aurelian wall, with this inscription:—
 “Percy Bysshe Shelley. Cor Cordium. Natus iv Aug. MDCCXCII. obiit VIII Jul. MDCCCXXII.

“Nothing of him that doth fade,
 But doth suffer a sea change
 Into something rich and strange.”

The expression *Cor Cordium*, “the heart of hearts,” is in allusion to the story that, when his body was burnt on the shores of the gulf of Spezia, the heart was the only portion that the fire did not consume. In the old cemetery, near the entrance-

gate, is the monument of John Keats, with the following inscription:—
 “This grave contains all that was mortal of a young English poet, who, on his deathbed, in the bitterness of his heart at the malicious power of his enemies, desired these words to be engraven on his tombstone: ‘Here lies one whose name was writ in water.’ February 24, 1821.” This monument was repaired in the spring of 1875, under the direction of Sir Vincent Eyre. Mr. Warrington Wood has liberally executed for it, at his own expense, a marble medallion portrait of Keats, from a mask in the possession of Mr. Severn, who was the poet’s intimate friend. The grave of John Bell, the eminent writer on anatomy and surgery, is close by. By far the greater number of monuments bear the names of Englishmen; the other Protestants interred here are chiefly citizens of the United States, Germans, and Swiss. There are also several Russians, the followers of the Greek Church being considered at Rome as beyond the pale of its church, or “*Acatolici*.” The monuments are in better taste than those of the English cemetery at Leghorn, although less so perhaps than one might expect to find in this capital of the Fine Arts: there is a great deal too much affectation, and a display of sentimentalism in many of the inscriptions which would be better placed in Père la Chaise. There are, however, exceptions, and we would direct the steps of our fellow countrymen to the plain travertine slab, with its simple and feeling inscription, erected by the Hon. Capt. Spencer, R.N., to 5 British sailors who were drowned, “when on duty from their ship off Fiumicino, in May, 1825, as a testimony of respect and regret of their captain.” Near the entrance is a memorial to the amiable Chev. Kœstner, well known amongst the British community of Rome, raised by his friends, chiefly English. The grave of John Gibson is in the upper part of the new cemetery, near those of Mr. Woodward, so long clergyman of the British Protestant Church, and of the popular banker of Rome, Mr. E. Macbean, a very creditable specimen of Mr. Cardwell’s

talent. The building in the lower part of the cemetery is a dead-house for the temporary reception of Protestants of every nation, pending their being sent to their last homes, liberally erected at the expense of Mrs. King, mother to the last Envoy of the United States at Rome—the usage being very general amongst American citizens to have the remains of their relatives conveyed to their native country. The ground is remarkably well and neatly kept. A deep trench surrounds the old cemetery, which was abandoned as the plantations round the graves were likely to mask the view of the pyramid of Caius Cestius. The new burial-ground, which has been much enlarged, is enclosed by a wall raised at the expense of the papal government. A sum amounting to about 1000 scudi, subscribed by British and other Protestants, is invested in the Roman funds, the interest of which is applied to defray the salary of a keeper, who is always in attendance, and the expenses of repairs. The fees for the purchase of the ground for graves are moderate, 65 lire; in a leaden coffin double that sum. For 5*l.* sterling extra the ground is guaranteed in perpetuity by a document signed by the German Ambassador as President of the Protestant Committee.

Protestant Funerals.—Everything regarding the interment of Protestants is placed under the superintendence of the committee of the English and Prussian Churches, who have fixed a tariff of charges, which will be presented by the *Custode* or keeper of the ground, or the person who performs the duty of undertaker, to the family of the deceased. This tariff includes everything, such as hearse, coffin, mourning-carriages, charges to the Roman municipality for the ground, fees to the Officers, &c. The funerals are divided into 3 classes: 1st, 650 francs, or 25*l.*, including a vault for supporting a large monument; 2nd, 300 frs., without a vault, but in every other respect decent; 3rd, for persons unable to incur the expense, as certified by the British or United

States Consuls, a fee of 65 frs. only for cemetery fees. These charges do not include a leaden coffin, which will cost 50 cents. per lb. weight; carriages for friends, crapes, gloves, &c. The clergyman attending the funeral generally receives a gratuity of from 2 to 3 napoleons. Sig. Giovanni Trucchi, who lives at No. 7, Piazza Montanara, is the undertaker appointed by the British Church Burial Committee, and for whose charges they are responsible.

As there have been loud, and in very many cases well-founded, complaints on the subject of the exorbitant funeral charges to British and American Protestants, it will always be well to submit the bills of the custode of the cemetery, or of the undertaker who may be employed, to the approval of the British Church Committees, or the Prussian Chaplain, if found to differ from the tariff. Sig. Trucchi will also attend to the erection of monuments and railings and keeping them in order.

As it is a common practice amongst citizens of the United States to remove the remains of their relatives to their own country, it may be as well to state for their information, that in such cases embalmment of the bodies is necessary, an operation generally confided to Professor Mazzoni, the eminent Roman surgeon (Via Mario dei Fiori, No. 79), whose charge, everything included, is 1100 francs. The usual mode of transmission is by steamer from Civita Vecchia to Leghorn, and thence by sailing vessels; in the case of English, direct by steamer to Marseilles, and thence by railway. Signor Trucchi, the Custode of the Cemetery, will be the best person to employ, having agents at Leghorn, Marseilles, and Liverpool; the charge of conveying bodies to Liverpool is about 25*l.* sterling from Leghorn, and from there to the United States 150 dollars. Mr. A. Ercole, 81, Via della Croce, has had many years' experience, as chancellor of the British Consulate, in the direction of funerals and the transmission of corpses abroad, which he continues to undertake.

Funerals of British and American Roman Catholics are under the direc-

tion of the curate of the parish in which the death takes place. The church charges, as well as those at the extramural cemetery of S. Lorenzo, are regulated also by a fixed tariff. Since the introduction of the government of the King of Italy all intramural burials in churches, &c., are forbidden. Sig. Trucchi also undertakes the direction of Roman Catholic funerals.

§ 31. CLIMATE.

Our notice of the Protestant burial-ground, where so many monuments bear the names of our countrymen who have visited Rome in the pursuit of health, may naturally lead to the consideration of its climate. Sir James Clark, in his work on Climate, describes it as "mild and soft, but rather relaxing and oppressive. Its mean annual temperature, as determined by 33 years' observations at the Collegio Romano, is $60^{\circ} 1'$, or $1\frac{1}{2}^{\circ}$ below that of Naples, and $4\frac{1}{2}^{\circ}$ below that of Madeira. The mean temperature of winter still remains 10° higher than that of London, and is somewhat higher than that of Naples, but is 11° below that of Madeira. In spring the mean temperature is 9° above London, 1° colder than Naples, and 4° colder than Madeira. In range of temperature Rome has the advantage of Naples, Pisa, and Provence, but not of Nice. Its diurnal range is nearly double that of London, Penzance, and Madeira. In steadiness of temperature from day to day Rome comes after Madeira, Nice, Pisa, but precedes Naples and Pau." In regard to moisture, Rome, although a soft, cannot be considered a damp climate. Upon comparing it with the dry, parching climate of Provence, and with that of Nice, we find that about one-third more rain falls, and on a greater number of days. It is, however, considerably drier than Pisa, and much more so than the S.W. of France.* The frosts which occur

in December and January are seldom of long continuance, being more the effect of radiation under a brilliant clear sky than of a freezing atmosphere, as in more northern latitudes, generally occurring during the night and disappearing before the noonday sun. (The month of January, 1858, afforded a remarkable exception to this, it having frozen nearly every night during the last half of the month, the thermometer falling on two occasions to 22° Fahr.) The thermometer in an ordinary winter seldom falls lower than 25° Fahr., although it has been as low as 17° (in February, 1845). December and February are the coldest, and July and August the hottest months in the year, their respective mean temperatures being $47^{\circ} 2'$ and $75^{\circ} 9'$, and the greatest heat in the shade $93^{\circ} 7'.$ * Snow is not common, and seldom lies on the ground for more than 24 hours. The N. wind, or *tramontana*, prevails often for a considerable time during the winter and spring, as it did in the year 1860 for nearly 3 months: when long-continued, it is moderate and agreeable; but it is sometimes harsh and penetrating: this, however, seldom extends beyond 3 days, though the years 1868, 1869 were remarkable exceptions. The *scirocco*, or S. and S.E. winds, although relaxing, produce little inconvenience during the winter months; in summer their debilitating effects are more marked and oppressive. All classes at Rome agree in regarding the hour immediately following sunset as the most unhealthy time of the day, and in summer especially few of the natives expose themselves to its influence. Another local peculiarity

to the number of rainy days. Upon an average of several years, rain falls on 95 days, 155 are fine, 122 cloudy, of which 88 are sunless. During the winter—from Dec. 1870 to Feb. 1871—the fall of rain was excessive; more than 20 inches having fallen in 2 months; which raised the level of the Tiber to above $17\frac{1}{2}$ metres ($57\frac{1}{2}$ feet)—the greatest height reached during the present century,—producing most destructive floods in all the lower parts of the city.

* The average annual quantity of rain that falls at Rome is $16\frac{1}{10}$ inches (41 mill.) Oct. is the most rainy month as to quantity; Nov. as

* On July 14, 1841, the therm. in the shade stood at $107^{\circ} 6'$, a most unusual degree of heat. From 25 years' observations at midday, the greatest heat in the shade, $84\frac{1}{2}^{\circ}$, took place between July 20 and Aug. 10.

is the care with which the Romans avoid the sunny side of the street and exposure to the sun generally: it is a saying that none but Englishmen and dogs walk in the sunshine at Rome, and the practice of our countrymen certainly justifies the proverb. In a city built like Rome the native practice in this instance is unquestionably the most prudent; for the rapid transition from a powerful sun to shady streets open to the keen spring winds is severely felt by invalids. The *malaria* fevers, which have existed from the earliest period of which we possess any correct details, have no doubt been increased by the depopulation of the country. They are of the same nature, both in their producing causes and general characters, as the fevers which are so common in the fens of Lincolnshire and Essex in our own country, in Holland, and in marshy districts over every part of the globe, and at inconsiderable height above the sea. The form and symptoms under which these fevers manifest themselves may differ according to the intensity of the producing cause, or to local circumstances in the nature of the climate or season when they occur; but it is the same disease, from the fens of Lincolnshire and the swamps of Walcheren to the pestilential shores of Africa, only increased in severity, *cæteris paribus*, as the temperature increases. Malaria fevers seldom occur epidemically at Rome before July, and they cease early in October with the first autumnal rains, a period during which few strangers reside there. The fevers of this kind which exist at other seasons are generally relapses, or complicated with other diseases, such as affections of the lungs: the months of January and February 1858 were remarkable instances of this fact, when the mortality amongst the native population was at one time increased three-fold by influenza, accompanied by fever. One of the most common predisposing causes of this fever is exposure to currents of cold air, or chills in damp places, immediately after the body has been heated by exercise and in a state of perspiration. This is a more fre-

quent source of other diseases also among strangers in Italy than is generally believed by those who are unacquainted with the nature of the climate. Exposure to the direct influence of the sun, especially in the spring, is also an exciting cause, and a frequent determining one of relapses. Another is improper diet. An idea prevails that full living and a liberal allowance of wine are necessary to preserve health in situations subject to malaria. This is an erroneous opinion; and many of our countrymen suffer in Italy from acting on it. Sir James Clark remarks the long-observed exemption of the populous parts of large towns, in consequence of the greater dryness of the atmosphere, and adds, "A person may, I believe, sleep with perfect safety in the centre of the Pontine marshes by having his room kept well heated by a fire during the night." According to the experience of the Romans, the miasmata which produce malaria fevers rise chiefly from the Campagna, and from the damp grounds of the deserted villas; they are dense and heavy, hanging upon the ground like the night fogs of Lincolnshire. They are invariably dispelled by fire, and their advance is prevented by walls and houses. Hence we find that the convents on some of the hills within the immediate circuit of the city walls are occupied from year to year by religious communities with comparative innocuity, while it would be dangerous to sleep outside the same walls for a single night. Nothing is now better understood than that the progress of malaria at Rome is dependent on the extension of the population. Whenever the population has diminished, the district in which the decrease has taken place has become unhealthy; and whenever a large number of persons has been crowded in a confined space, as in the Ghetto and the more densely-peopled quarters around the Capitoline Hill, the salubrity of the situation has become apparent in spite of the uncleanly habits of the inhabitants: to persons affected with gout, rheumatism, and nervous affections, a southern aspect

in their dwellings is of the greatest importance. The Roman writers, who have collected some curious proofs of these facts, state that street pavements and the foundations of houses effectually destroy malaria by preventing the emanation of the miasmata; and that, whenever a villa and its gardens are abandoned by the owners as a mere appendage to the family palace, the site becomes unhealthy, and remains so as long as it continues uninhabited. It is also well known that the body is more susceptible of the influence of malaria during sleep than when awake: hence the couriers who carried the mails at all seasons between Rome and Naples made it a rule not to sleep whilst crossing the Pontine marshes, and generally smoked as an additional security. In regard to Rome as a residence for invalids, it is generally considered one of the best in Italy in the early stages of consumption. In this class of maladies, the symptoms which had continued during the outward journey frequently disappear after a short residence; but in the advanced stages the disease generally proceeds more rapidly than in England. In bronchial affections and in chronic rheumatism it has been found beneficial; but to persons disposed to apoplexy, or who have already suffered from paralytic affections, and valetudinarians of a nervous melancholic temperament, or subject to mental despondency, the climate of Rome is not suitable: in many such cases, even a residence at Rome is unattended with danger; nor is it proper for persons disposed to hæmorrhagic affections, or for those who have suffered from intermittent fevers, at a preceding period, however distant.* The following remarks are of importance to the invalid:—“There is no place where so many temptations exist to allure him from the kind of life which he ought to lead. The cold churches, and the still colder

museums of the Vatican and the Capitol, the ancient baths, &c., and we may add the Catacombs, are fraught with danger to the invalid; and if his visits be long or frequently repeated, he had better have remained in his own country. It is a grievous mistake to imagine that when once in such a place the evil is over, and that one may as well remain to see the thing fully. This is far from being the case: a short visit to these places is much less dangerous than a long one. The body is capable of maintaining its temperature and of resisting the injurious effects of a cold damp atmosphere for a certain length of time with comparative impunity; but if the invalid remain till he becomes chilled, and till the blood, forsaking the surface and extremities, is forced upon the internal organs, he need not be surprised if an increase of his disease, whether of the lungs or of the digestive organs, be the consequence of such exposure. Excursions into the country when the warm weather of spring commences, particularly when made on horseback, are another and a frequent source of mischief to delicate invalids, especially if returning after sunset.” In selecting their places of residence, invalids cannot be too careful in avoiding damp quarters, and should bear in mind the well-known Roman saying, that, *where the sun does not enter, the physician invariably must.*

The following observations on the climate of Rome, especially in its relation with disease, has been drawn up for the Editor by one of the most eminent Italian physicians long established there:—

“It has been the fashion of late years to abuse the climate of Rome in consumptive cases, just as much as its beneficial action had been overrated before. It is the usual course of human opinions. We shall endeavour to represent things as they really are, for the information not only of invalids, but of medical men, who do not seem generally to possess very clear notions on the nature of the Roman climate.

“It is a common impression amongst

* The average number of deaths annually at Rome has of late years been 5742; the fewest in April and Sept. 267 and 416; the greatest in Dec. 606, and Jan. 550.

the natives that the air of Rome thickens the blood (*addensa il sangue*). The fact is, this climate is particularly favourable to the sanguification, increasing the quantity and improving the quality of the blood. The climate will, therefore, prove very beneficial in scrofulous cases, to persons of a lymphatic disposition with debilitated constitutions, and generally in cases accompanied with languid circulation and general debility. It is well known that pulmonary consumption originates in the greater number of instances in such constitutions, and, therefore, the climate of Rome proves particularly beneficial in all cases of slow or protracted consumption and in the first stages of the disease, or when it is not so far advanced as to be accompanied with fever and an inflammatory action of the system. Should this last be the case, or consumption be suddenly developed in a sanguineous temperament and an inflammatory constitution, the climate of Rome produces a very prejudicial action, and the disease hurries at a rapid pace to its fatal termination—a remark indeed applicable to all southern climates.

“The peculiarities already noticed as belonging to the Roman climate will explain how it acts unfavourably in full or plethoric habits, disposed to apoplexy and to abdominal congestions.

“Rome is very injurious in what is generally known by the designation of *weak stomachs*; and it is particularly prejudicial in cases of *atonic dyspepsia* and *hypochondriacal affections*. On the contrary, it is beneficial to persons affected with inflammatory action or irritation of the mucous membranes, and in well-defined *gastritis*.

“It is a very common prejudice amongst foreigners that the climate of Rome is unfavourable to children. If they are delicate, it is quite the reverse; for in general it proves very advantageous to the youngest ages. If the English will persist, however, in sending out their children clothed as they would do at home, with bare legs and in summer dresses in the winter and spring, they must not attribute their sufferings to the unfavourable effect

of the climate. *This is a practice strongly to be reprobated, being the most frequent cause of illness amongst our infantine countrymen.*

“It has also been said that the climate of Rome is prejudicial to persons subject to diarrhoea and dysentery. Such is not the case, excepting in the hottest months of the year, when few foreigners, and of the better classes amongst natives, remain in the city.

“Much idle talk has been circulated about *Roman fevers*. The real Roman fever is nothing else than the ordinary intermittent fever or ague, the same which exists in all marshy countries of temperate and Southern Europe. This fever, however, at Rome, assumes sometimes, though in rare cases, a very malignant character, then called the *Febbre Perniciosa*, and if not attended to, or cut short in time, is very likely to prove fatal; on the other hand, if properly attended to at the outset, it is easily subdued. The other fevers which are occasionally met with at Rome are exactly the same as everywhere else, and only ignorance of their nature has given to them the name of *Roman fevers*. Typhus fever, so prevalent in more northern countries, is almost unknown at Rome. Instead of it, another form, called *Febbre nervosa*, or *nervous fever*, by the natives, which presents some of the characters of the typhus, is not rare amongst foreign visitors; but it is altogether different, less dangerous, and, above all, not contagious. Of late years numerous cases of this fever have appeared amongst foreigners arriving from Naples, and have been attributed to the unhealthy situations near the Chiaja where they had resided, arising from the bad water and open and pestilential sewers in that part of Naples; several of these cases have ended fatally amongst foreigners both in Rome and at Florence.

“Atonic gout is generally developed, or thrown out on the joints, with much advantage to the constitution, by the climate of Rome, and chiefly if the residence of the invalid has been protracted through the hotter months.

“There is a good deal of difference in the intensity of action of the cli-

mate on health and disease in the different quarters of Rome. Consumptive, delicate, and feeble persons will find the situation best suited to their ailments in the level or lower portion of the city—in the Rione di Campo Marzo, for example, where little movement exists in the atmosphere, and where the temperature is more equable, and less subject to sudden changes. But persons endowed with better health would do well to fix their residence in the higher, hilly portion of the city, about the Via Sistina, Via Gregoriana, or Via delle Quattro Fontane, and avoid the Via di Babuino, which is considered by all physicians as less healthy on the approach of summer, especially towards the Piazza del Popolo, than the other portions of the foreign quarter of the city. But in every case it will always be matter of the greatest importance that the apartments should have a southern or western aspect, as in no place more than in Rome is the saying true—*dove non v'è il sole v'è il medico*.—D. P.

To the above details on the diseases prevalent at Rome we may add that many cases of *typhoid fever*, or *Gastro enteritis*, have occurred, especially in 1869-1870; amongst foreigners with an unusual amount of mortality; in many instances in persons arriving from Naples, which has led to its being designated as Neapolitan fever—a very improper name, as it attached amongst travellers who had never visited the Southern Capital. This typhoid is a low, long, and debilitating malady; it seldom degenerates into true typhus; it can scarcely be called contagious, although during the present year it has been more frequent in certain hotels than others, possibly from their indifferent drainage. The number of deaths from it have exceeded sixty, of which thirteen amongst the foreigners inhabiting what may be called the strangers' quarter.

Travellers must be particularly cautioned against an unworthy practice of innkeepers, and other interested parties at Nice, Florence, and even in Paris, and to which the newspapers have unfortunately lent themselves, in dis-

crediting the sanitary state of Rome, thereby preventing strangers resorting to it, by representing epidemics of every kind as raging in it; indeed, the same thing has been practised in Rome itself, as regards Naples. Let the traveller shut his ears to such reports, or in case of doubt apply to some of the respectable medical men at Rome or Naples for precise information on the subject.

Although somewhat indirectly connected with the sanitary matters at Rome, it may not be out of place here to allude to what is frequently a subject of complaint amongst foreign visitors.—The exorbitant demands made by a few hotel keepers, and the letters of lodgings generally, in the shape of indemnities in cases of death occurring in their houses. That they are fully entitled to such in case of deaths from infectious diseases, such as typhus fever, scarlatina, or small-pox, there can be no doubt, — as for re-papering the rooms and destruction of the carpets and bedding, or making them over to some charitable establishment, as is generally the case in hotels, after purification; but the case is different in the ordinary run of fatal maladies. In Rome, as elsewhere in Southern Europe, pulmonary consumption, in its later and final stages, is considered—and with some appearance of reason—to leave behind it infectious consequences: hence it has been a general custom to believe it to be dangerous to inhabit an apartment where a person labouring under phthisis has died, without a thorough disinfecting,—the removal of papering, carpets, bedding, &c.; families must, therefore, be prepared for a demand under such circumstances, whereon it will be better to come to an understanding through their banker, or physician. In northern climates such could not be entertained; but, although there is no legal claim for indemnity, an appeal to a court of law would always prove disagreeable, and be attended with doubts as to the judicial decision. In cases of noncontagious complaints no claim can be made by the hotel- or lodging-house keeper, beyond that on

account of the deterioration of carpets, bed-linen, bedding, mattresses, &c.; and it must be observed that in the latter cases the indemnity demanded is generally moderate. Dr. G. Taussig's work, published in 1870, 'The Roman Climate; its influence on Health and Disease, serving, as an Hygienical Guide,' will be a useful book for invalids to consult.

§ 32. ON THE GEOLOGY OF THE COUNTRY ABOUT ROME.

As many travellers take an interest in this attractive branch of natural science, a short description of the physical structure of the district in which the Eternal City is situated may not be entirely out of place in a work like the present.

As has been already stated (p. 1), the extensive low country which bears the general name of the Campagna, forms a kind of amphitheatre, closed towards the N. by the trachyte hills of Tolfa and Bracciano, towards the N.E., E., and S.E. by the last declivities of the Umbrian and Sabine Apennines, and of the Volscian mountains, whilst it is open on the S. and W. towards the shores of the Mediterranean. In this amphitheatre rise the volcanic groups of the Alban hills, so fine an object in the Roman landscape, the Monte Cimino, forming the southern boundary of the great plain of Etruria; the two insulated offshoots from the Sabine Apennines—the Montes Corniculani, or hills of Monticelli; and the classical Soracte.

The highest points of the encircling mountains on the E. of the Campagna are the Monte Gennaro to the N. of Tivoli, 4165 feet; and the Monte di Semprevisa, south of Rocca Massima in the Volscian range, 5038.

The geological formations that enter into the composition of the part of Italy under consideration are referable to the Secondary, Tertiary, and Quaternary periods, and to the volcanic eruptions of different ages.

SECONDARY ROCKS.—The great mass

of the Umbrian and Sabine mountains consist of limestone, referable, as far as has been hitherto ascertained, to the Oolitic and Neocomian periods. The greater part of the Apennines between Narni and Palestrina appear to belong to the former, as well as the detached groups of Soracte and of the Corniculani hills: whilst a large portion of the Volscian range, extending from Rocca Massima to Terracina, with the outlying mass which forms the Circean promontory, appear to belong to the older Cretaceous or Neocomian. The most ancient beds appear to be referable to the inferior oolite, or even to the lias, of which they contain characteristic fossils (at Monticelli): some traces of the anomalous fossil *Aptycus*, found in the same locality, and in the rocks behind Tivoli, would indicate for certain beds an age contemporaneous with that of our British middle and Upper oolites. The insulated ridge of Soracte, which rose as an island in the Tertiary sea, and amidst the dejections of the most ancient volcanoes of the district, as it still stands in the midst of the Campagna, consists entirely of limestone containing fossils analogous to those of our inferior oolite. Upon some of the higher points of the Sabine Apennines, beds of Neocomian limestones have been discovered; but these are much more developed in the mountains of the Hernici and the Volsci, the latter separating the Pontine marshes from the valley of the Sacco, and which, after having thrown off the spur, the "*saxis late candentibus*," at the base of which Terracina stands, the Monte Circello, and the promontory of Gaeta, continue into the kingdom of Naples, to where the river Liris rounds its S.E. extremity, before emptying itself into the sea as the modern Garigliano.

The best locality for examining the secondary strata in the more immediate vicinity of Rome will be at Monticelli, one of the group of the Montes Corniculani, at the W. foot of Monte Genaro, and about 18 miles from the capital. The conical hill on which that picturesque village is situated is formed entirely of beds of limestone,

the base consisting of a white variety, which, from the great number of *Terebratulæ* (*T. resupinata*) it contains, may be referred to the middle lias of the British Islands, whilst the central part, remarkable for a red bed, generally known by the Italian geologists as their *calcareo ammonitico rosso*, and which is extremely abundant in ammonites (*A. insignis*, *A. tatricus*, *A. bifrons*, *A. discoides*, *A. comensis*, *A. fimbritus*, *A. heterophyllus*, *A. normannianus*, *A. thouarensis*, *A. sternalis*, &c.), is referable to the upper lias and inferior oolite. Higher up still the existence of the *Aptychus* and *Terebratula diphyæ* would indicate an age contemporaneous with the Upper oolites or Lower cretaceous deposits of N. Europe. The calcareous rock is partially dolomitized at Monticelli, where it is extensively quarried for making lime, supplying in modern times the whole of that material used in the constructions of the capital. No trace of the Upper cretaceous rocks exists in this neighbourhood, but all round the base of the 3 hills of Monticelli, S. Angelo, and Poggio Cesi, may be observed the Pliocene marls in horizontal strata, characterised by fossils similar to those of the Vatican, particularly at Formello, at the S. extremity of the group, where clay-pits to supply brick-kilns have been opened in them.

The rocks of the *cretaceous* period consist of a compact grey limestone containing Hippurites, Inocerami, Rudisti, Radioliti (in the Volscian Mountains and at Monte Cassino above San Germano), &c., and of a *macigno* or calcareous sandstone entirely similar to that so common in Tuscany, and by some geologists referred to the Eocene rocks of the Tertiary period. This *macigno* is extensively developed in the upper valley of the Anio and in the mountains of the Hernici, and nearer the Mediterranean in the mountains of La Tolfa, forming their last declivities towards the coast, as may be seen near to Civita Vecchia, forming the line of shore between that port and Santa Marinella, it may be well examined in the deep cuttings of the railway between these two stations.

TERTIARY ROCKS.—If we include the *Macignos* noticed in the last paragraph amongst the cretaceous rocks, as is now generally done, the tertiary rocks of this part of Central Italy in general, and of the environs of Rome in particular, can be only referred to the Pliocene period, described by Brocchi and the Italian geologists under the general designation of Subapennine marls and sands; it is doubtful that any rocks of the Eocene period exist in the district under consideration.

The *Pliocene group* in the more immediate vicinity of the capital consists of a very thick mass of blue argillaceous marls, known by the local name of *creta*, with numerous remains of fossil Pteropodous mollusca—*Cleodora*, *Cymbulia*, *Cuvieria*, *Hyalea*, &c. (base of the Vatican hills, &c.); 2, an extensive series of strata of greyer marls, passing gradually into, 3, the sands which constitute the upper part of the series. All these beds are well developed on the range of hills parallel to the right bank of the Tiber, between the Monte Mario and the S. extremity of the Janicule, where the blue marls are extensively dug for making bricks and tiles; and the yellow sands and gravel on the road leading from the Porta de' Cavallegieri to the Villa Pamphili-Doria, a part of the lovely grounds of which is situated upon them.

Professor Ponzi, who has examined more carefully than any other geologist the formations about Rome, has subdivided these tertiary beds into several separate zones, but the whole seems to belong to one and the same period, and are in every respect identical with the great tertiary marl deposits of other parts of Italy, so well described by Brocchi, and consisting of a great inferior argillaceous deposit, and a superior one of sands and gravel.

The best localities for obtaining the fossil shells are—for the different species of Pteropodi, in the blue marl pits behind the Vatican palace and St. Peter's, and in the Val d'Inferno, leading towards Monte Mario; and for

those in the grey marly superincumbent beds, and of the sands above, on the E. declivity of the Monte Mario, near the Villa Madama, and in *Boschi della Farnesina*, N. of the military exercising ground near the Tiber, on the l. after crossing the Ponte Molle.

More than 300 species, identical for the most part with those of the Subapennine formations of Tuscany and of the hills bordering on the valley of the Po, and described in Brocchi's '*Conchiologia Fossile Subapennina*,' have been discovered in the environs of the Eternal City, chiefly by the Count de Rayneval, for many years French ambassador at Rome, who had completed a geological monograph of the district, with a description of its fossils, and which was on the eve of publication, when that excellent man, and eminent public servant, was cut off, to the loss of science and of the public service of his country, of which he was so brilliant an ornament. Signor Paolo Mantovani, a young and rising Roman geologist, has also made a large collection, which may be seen at his house in the Via Babuino, No. 136.

The localities best adapted for the examination of the tertiary strata will be the line of hills bordering the rt. side of the valley of the Tiber, from about a mile N. of the villa Mellini that crowns the Monte Mario, to Pozzo Pantaleo and S. Passera at the S. extremity of the Monte Verde, and in the cuttings of the railway as far as La Magliana. Monte Mario itself is formed of Pliocene marls and sands, on the sides of which rest the more modern volcanic conglomerates of the Campagna. Behind the Vatican Basilica and Palace are numerous clay-pits in the lowest Pliocene beds, covered with beds of yellow marine sands, which form the continuation of the Janiculum; and immediately outside the walls the Monte della Creta, which furnish at the present day, as they did in ancient times, the greater part of the earth for bricks used in the construction of Rome. Farther S. the compact or older volcanic tufas rest immediately

on the latter; the series of longitudinal ridges which are crossed by the carriage-road that leads from Rome to Civita Vecchia, and to Porto, being composed, in the bottom of the intervening valleys between them, also of tertiary rocks. Within Rome itself, and on the l. bank of the Tiber, traces of the marine deposit have been discovered on the E. side of the Capitol under the hospital of la Consolazione (p. 340), and in excavating on the summit of the Quirinal, the central mass of which is composed of marine marls with shells, and on the Palatine, beneath the supposed ruins of the temple of Jupiter Stator (1867). On the N.E. part of the Campagna, but at some distance from Rome, the Pliocene beds are largely developed on the lines of the Viæ Nomentana and Salara, forming the greater part of the lower hilly region between the Tiber and the base of the Sabine calcareous Apennines, characterised here by its oak-woods and vineyards; and beneath the volcanic conglomerates on the opposite bank of the river. In the bottom of the valleys of Lepignano, and in the environs of Rignano, the tertiary marls contain remains of a species of fossil elephant, a very rare occurrence in the lower Pliocene beds of Italy. Between Soracte and the Tiber are the tertiary hills of Ponzano, extending to Ponte Felice, beyond which the formation is connected with the Subapennine region of Central Italy, Tuscany, &c., along the valleys of the Nera, of the Tiber, and of the Chiana.

VOLCANIC ROCKS.—By far the greatest part of the surface of the Campagna in the environs of the capital is formed of materials of igneous origin.

They may be classed under two heads, very different in their mineralogical characters, as they are in the mode in which they have been deposited, their age, &c.

The more *ancient*, which appear to have immediately succeeded the tertiary marine deposits, or even to have been contemporaneous with them, and

to be the result of submarine volcanic action, consists, in the more immediate vicinity of Rome, and within the city itself, of a red volcanic tufa formed by an agglomeration of ashes and fragments of pumice: it has been designated under the name of *Tufa lithoide* by the local geologists; and was, and still is, much used for building purposes. It forms the lower part of most of the Seven Hills on the l. bank of the Tiber, constituting the Tarpeian rock beneath the Capitol, the lower portion of the Palatine, Quirinal, Esquiline, and Aventine. It reposes probably on the marine beds, but hitherto no marine organic remains have been discovered in it. It is extensively quarried at the foot of Monte Verde, outside the Porta Portese, and near the ch. of Santa Agnese, on the Via Nomentana, for building-stone, where it is covered by a quaternary deposit, in which the numerous remains of elephants of that celebrated Palæontological locality are embedded. No trace of the craters which produced this older tufa can now be discovered.

A certain interval appears to have occurred between the latter deposit and the more *modern volcanic rocks* of the Campagna, during which the land seems to have been raised, and several parts of it covered with fresh-water lakes or marshes. It is to this period that belong the strata of cinders, ashes, &c., which form the more immediate surface, which are often very regularly stratified, and contain impressions of leaves of land plants, and here and there beds of calcareous gravel and marls, with land and fresh-water shells, and sometimes of fossil bones, as we have seen at the Monte Verde. Of the first, the beds forming the Mons Sacer, on each side of the Via Nomentana, may be cited as an example; of the latter, which may be referred perhaps, with some reason, to the diluvial or quaternary deposits, the marls with *lymnææ* beneath the statue of Marcus Aurelius on the Intermontium of the Capitol, and the tufaceous beds, on which rests the city wall, above the Porta di S. Spirito in the Trastevere. But the greater part of these more re-

cent volcanic rocks have been deposited on dry land; the beds are in general horizontal: the deposits of Pozzolana or volcanic ashes, so extensively used for making mortar, belong to this period of subaërial volcanoes, the red *tufa granolare* in which the Catacombs or early Christian cemeteries are hollowed out, and probably the more compact varieties of tufa known under the name of Peperino, quarried at Albano and Marino,* and that which borders the Lago di Castiglione, the ancient Lacus Gabinus.

To this second period of volcanic action belong also all the modern craters in the vicinity of Rome, and the numerous masses of lava which appear in the shape of currents, protruded masses, or dykes.

Craters. — The most remarkable crater of the Latian volcanoes is the Monte Cavo (1050 m. above the sea) forming the highest point of the Alban range; the central opening at the summit now forms the so-called Campo d'Annibale. It is one of the finest examples of that species of volcanic vents called craters of elevation by the late celebrated Von Buch. Numerous masses of lava have protruded from its sides; at its base are several smaller craters, of which the lakes of Albano and Nemi, and the Val Lariccia on its west side, are the most remarkable. Extensive currents of lava descend from the declivities of the Alban hills, the longest being that which can be traced from near Marino to the tomb of Cæcilia Metella on the Appian Way, giving off a branch which runs from near le Frattocchie at the bottom of the ascent to Albano to near the Tiber at l'Acquacetosa and Vallerano, beyond the Basilica of S. Paul's. Another under-

* Professor Ponzi supposes, from the existence of fossil wood in the Alban peperino, that it has resulted from mud eruptions: its greater solidity may with more probability be attributed to gaseous emanations passing through it subsequent to its deposit in the form of volcanic ashes. This rock, and the incoherent dejections in the midst of which it is worked, appear to be the most modern of all the productions of the Latian volcanoes.

lies the hill of Tusculum; a third forms that on which Colonna is perched and a considerable extent of the country around; a fourth, the hill of Civita Lavinia, the ancient Lanuvium; a fifth protrudes under the eminence on which Velletri stands; whilst several less extensive are cut through by the line of railway between the Albano and Frascati stations. In the northern part of the Campagna we have the great crateriform depressions, now filled by the Lakes of Bracciano and Bolsena; and the picturesque elevation crater of Vico, on the S. declivity of the Ciminian range. The designation of craters given to the Lakes of Gabii and of the Solfatara are misnomers. That of Leprignano, which a few years ago burst forth, is of the nature of the Modenese and Sicilian Salses or mud-volcanoes, being produced by a sudden emanation of carbonic acid gas through the subjacent tertiary strata.

There can be little doubt that all the existing volcanic openings were sub-aërial vents, and that, whilst those which vomited the earlier igneous deposits were subaqueous, and have entirely disappeared, those of the sub-aërial craters of the Roman Campagna have all the characters of volcanoes actually in operation on the surface of our continents.

To the mineralogist the volcanic rocks of the vicinity of Rome will furnish several interesting species of simple minerals. In the lava, so extensively quarried for paving-stone in the quarries of Capo di Bove, a short distance beyond the tomb of Cæcilia Metella, he may procure *Pseudonepheline*, *Gismondite*, *Breislakite*, *Meionite*, &c.; and in the masses of pre-existing rocks imbedded in the *peperino* or tufa of Marino and Albano, many of the same simple minerals as are found in the dejections of the Fosso Grande on the declivity of Vesuvius—such as fine crystals of *Leucite*, of *Lazulite*, *Garnet*, *Vesuvian*, *Pleonaste*, *Augite*, *Meionite*, *Nepheline*, *Mica*, and numerous fragments of compact and dolomitized limestone.

Gaseous emanations, Mineral springs,

&c., to be referred to quaternary periods, abound in the vicinity of Rome, and may be considered as one of the last or expiring efforts of volcanic action. The most remarkable now in activity are those called Solfataras, emitting carbonic acid and sulphuretted hydrogen gases; and when in contact with springs giving rise to those acidulated waters which abound round the capital. When rising through the purely volcanic rocks, these waters contain but a small quantity of mineral substances, whereas nearer to the limestone beds of the Apennines they are largely impregnated with calcareous matter, and have produced those extensive deposits of travertine or freshwater limestone so abundant in many parts of the Campagna. The most remarkable of these springs are the small lakes of the Lago di Tartari and Solfatara near Tivoli (see Index); that they were formerly much more widely distributed is evident from the masses of calcareous incrustations found amongst the stratified volcanic deposits, as we see within Rome itself on the declivity of the Aventine towards the Tiber, and on the northern prolongation of the Monte Pincio between the Villa Borghese and the Ponte Molle. The acidulated mineral springs of the *Acquacetosa*, near the Ponte Molle, so much resorted to by the Romans in the summer mornings, and of the *Acqua Santa* on the road to Albano, are the best known near the capital.

DILUVIAL QUATERNARY DEPOSITS

Fossil Mammalia, &c.—It is not an easy matter in the classification of the tertiary deposits around Rome to fix where those belonging to the Pliocene end, and those of the Post-Pliocene or Diluvial period commence. The upper portion of the former, consisting of beds of sand and calcareous gravel, appears to pass insensibly into those similarly composed, but characterised by the presence of scattered remains of fossil animals. The quaternary deposits occupy exclusively the valleys of the Tiber and Anio. As a general character, also, they contain a greater proportion of debris of volcanic rocks,

the beds of pebbles alternating with lacustrine deposits containing fresh-water shells. The best localities for examining them will be in the gravel-pits on the N. side of the Ponte Molle, containing silex arrow-heads, where they form the line of elevations which extend from the ancient Via Flaminia on the rt. bank of the Tiber to the base of the range of Monte Mario, crossed by the modern roads to Civita Castellana and to La Storta (the Via Cassia), and bordering on the N. the military exercising ground of the Farnesina; and at the base of the Monte Sacro, near the Anio, at a short distance beyond the Ponte Nomentana, where numerous remains of a gigantic and extinct species of ox and of 2 species of elephant have been found in the gravel deposit. In this diluvial deposit, consisting of sands and gravel, are bones of the elephant (*E. meridionalis*), rhinoceros (*tichorinus*), hippopotamus, one or two extinct species of ox, buffalo, horse, hog, and deer, with those of a species of *Felis*, very nearly allied to the lynx, which still lives in this country. In a similar position, and in the ravine of *l'Inviolata*, on the old road to Monticelli, have been found bones of extinct quadrupeds, with flint arrowheads, the deposit being a quaternary volcanic tufa. The quarries of S. Agnese, before reaching the Ponte Nomentana, in this deposit, will be worth visiting. The beds of volcanic tufa, on which reposes that of quaternary gravel, offering such well characterised wave and ripple-marks of the waters in which were deposited.

Fossil Mammalia.—The list in the preceding paragraph embraces nearly all the extinct quadrupeds that are found in the most modern geological deposits of the environs of Rome. There is one circumstance, however, which deserves to be more particularly noticed,—the existence of three species of elephants, and of different geological ages; the one in the lower Pliocene marls, the others in the quaternary diluvial and contemporaneous volcanic deposits. The existence of the elephant in the Pliocene strata is a

recent discovery in the history of palæontology, having been found in the tertiary marine beds near Rignano at the foot of Soracte, where an undisturbed skeleton was dug out in 1858. The species appears to be the *Elephas antiquus* of Falconer. The second, or *E. meridionalis*, is remarkable for its colossal stature and the large dimensions of its tusks, its bones, scattered in the beds of diluvial sand and gravel, have seldom been found united; some of the largest have been discovered in the beds of fluviatile volcanic tufa on the declivity of Monte Verde, outside of the Porta Portese, and in the cuttings for the railway, beyond the latter, in the Monte delle Piche, near la Magliana. A few bones of the *E. priscus* have also been found here. The *Elephas primigenius*, so abundantly found in Northern Europe, has been met with but rarely in Central Italy. Remains of a mastodon (*M. arvernensis*) exist in a local fresh-water deposit at Montoro, in the valley of the Nera, 4 m. S.W. of Narni.

Amongst the very curious geological discoveries of recent date, in the environs of Rome, has been that of an ossiferous cavern, containing bones of extinct and recent animals, which is due to a very active and zealous explorer, the Rev. Brother Indes, of the schools of the Frères Chrétiens in the Palazzo Poli. The cavern, which is situated on the *Monte delle Gioie*, N., at a short distance on the rt., after crossing the railway bridge over the Tevere and the Ponte Salaro, is excavated in the volcanic tufa, which here rests on the gravel deposits, probably the same as those of the Via Nomentana and Monte Sacro. The number of species hitherto discovered is about 30, of which, amongst the extinct and no longer living in the country, are a very large species of *Felis* (*Felis Verneuilii*) of the size of the tiger, the *Ursus fossilis*, elephant, rhinoceros, hippopotamus, fossil *Equus*, *Bos primigenius*, &c.; whilst in the upper and more modern portion are almost all the living animals of the country, and which is still the resort and den of foxes, of

reptiles, birds, and fishes, which appear to belong to those of the neighbouring rivers, although now at a considerable elevation above their level. Naturalists interested in such matters will be enabled to see these different remains at the educational establishment of the Frères Chrétiens, in the Pal. Poli.

POST-PLIOCENE DEPOSITS—ALLUVIAL FORMATIONS.—The most remarkable deposits of this kind are those at the mouth of the Tiber, and which will be noticed more particularly in describing the classical sites of that district, under the heads of Excursions to Ostia, Porto, &c. (pp. 476, *et seq.*). The Isola Sacra, which occupies an area of several square miles, has been entirely formed within the historical period by the alluvium of the Tiber, and which is still encroaching on the sea at the rate of upwards of 12 ft. annually. The district of the Pontine Marshes is an immense deposit of a similar nature, extending from the base of the Volscian mountains on the E., and the volcanic region of Latium on the N., to the shores of the Mediterranean, and which is also extending from similar causes, and the banks of sand thrown up by the sea. A post-Pliocene deposit of another kind consists of a loose and porous calcareous rock, which forms the plain parallel to the coast, nearly in the whole extent from Palidoro, on the road from Rome to Civita Vecchia, to Leghorn; it contains recent marine shells, and consists of a loose travertine and agglomerated sand, with extensive beds of gravel regularly stratified; it is quarried for building-stone between Palidoro and Palo, and beyond the latter forms the low land at the base of the hills of Cervetri and La Tofa, as it does in the environs of Civita Vecchia; it is similar to that quarried so extensively behind Leghorn under the name of *Panchina*, for the hydraulic works of the port; in some places it is seen as high as 40 and 50 ft. above the present sea-level. To the same period may be referred the rocks so extensively used for the hydraulic works at Brindisi, on the Adriatic.

Connected with the very recent date of some of the volcanic eruptions of the environs of Rome, is the discovery of vases and human remains beneath or in the igneous deposits. This subject has given rise of late to much discussion. Vases consisting of pottery of a very peculiar and primitive style have been found in the volcanic ashes beneath the masses of Alban peperino, especially near the town of Marino, the Parco di Colonna, and near Monte Cucco, overlooking the Lake of Albano. If established, this discovery would lead to the conclusion that the last eruptions of the Alban hills were posterior to historical periods, and to the existence of man in this part of Italy.

The Editor has received on this subject a very interesting letter from Signor Pacifico di Tucci, of Velletri, from which the following is an extract:—

“Everything concurs in proving that the primitive inhabitants of the Latin hills, established there after the first eruptive period, were surprised by the eruption of the central crater at its second period of volcanic activity. The great discoveries of prehistoric implements made by the Chev. M. S. De Rossi, under the peperino, demonstrate this, consisting in an entire necropolis, covered and cemented by the volcanic mud, and showing the most archaic form of the *dolmen* or dead-man's house. The commerce of our early fathers with Etruria is shown by the importation of primitive Etruscan vases, also buried under these volcanic strata. The discovery of such vases has been accompanied by that of iron bracelets, buckles, and other ornaments. But the discovery which best connects the history of man with the volcanic activity of Latium is that of the *as grave* and *as signatum*, under peperino strata, which, although warmly contested, is a positive fact, and establishes one period of eruption, in Latium, in the time of kingly Rome. Soon after I discovered the prehistoric human station of S. Gennaro, on the banks of an ancient river bed, partially filled up by a current of lava, and a

little lower down by two currents of peperino, from which, besides the rich collection of stone weapons, of the neolytic period, now in my possession, I also extracted an important piece of *æs grave*. As the *æs signatum* was found in the peperino, near the station of S. Gennaro, this confirms the existence of a populous centre discovered by De Rossi. Hence it may be inferred that the primitive Romans witnessed some of the tremendous volcanic phenomena, of which Latium was the centre, an induction confirmed by a ritual prescription of the Arval brothers (if I recollect) ordering that, '*Si montes Albani lapides injecerint feriæ per novem dies agerentur.*' I have already mentioned the human station of S. Gennaro (halfway between Genzano and Velletri) ranging from the flint period to the epoch of a rudimental city with walls of peperino stone squared in the Etruscan manner, and I can now add five other stations equally important. The Andreola, near Cori, Rocca Massima, Velletri, Castel Ginnetti, and Carroceto, all of which have yielded flint implements, now in my collection, in such abundance and perfection as to establish the supremacy of the inhabitants of Latium over the rest of the peninsula in this kind of work . . ."

Visitors to Velletri will do well to enquire for Signor Di Tucci, and ask permission to see his valuable prehistoric museum.

Travertine may be considered as a comparatively modern deposit: in this part of Italy it is confined to the valleys of the Tiber and Anio. The most extensive masses of travertine exist near the base of the calcareous Apennines, and especially in the plain below Tivoli, and have furnished all that stone so extensively used in the ancient and modern monuments of Rome. In former times the action which produced it was much more active than at present, and, as already remarked, may be considered the expiring effort of the volcanic agency in this part of Italy. The travertine seldom contains traces of other organic bodies than vegetables. The non-existence of animal remains

may be attributed to the waters by which it was deposited containing in solution carbonic acid and sulphuretted hydrogen gases, which rendered it unfit for animal life. Travertine exists within the city, on the declivity of the Aventine, and forms, outside the Porte Flaminia, a great part of the low range of Monti Parioli, extending from the Porta del Popolo to the Ponte Molle.

Professor Ponzi has published 2 geological maps of this district, one embracing the capital and the volcanic region of Latium, the other the environs of Civita Vecchia and of the metalliferous district of La Tolfa, and of the country extending from the Lake of Bracciano to the sea. The same savant is engaged on a more general Geological Map of Central Italy.

The geologist will find in the Museum of Mineralogy, at the University of La Sapienza, a very extensive collection of the rocks and fossils of the hills within the walls of Rome, formed by the eminent geologist Brocchi, to illustrate his work '*Descrizione del Suolo di Roma*,' 1 vol. 8vo.; the series formed by Prof. Ponzi, the most eminent of the living Roman geologists; and a fine one of the simple minerals from the lava current at Capo di Bove and in the peperino Albano, forming part of the collection sold by the late Count Medici Spada to the Roman government. Sig. Paolo Mantovani, already mentioned, who is well acquainted with the geology of the environs of Rome, has also a good collection. He lives at No. 136, Via Babuino, and will always be ready to show it to the geological traveller.

§ 33. VILLAS.

"A few cardinals," says Forsyth, "created all the great villas of Rome. Their riches, their taste, their learning, their leisure, their frugality, all conspired in this single object. While the eminent founder was squandering thousands on a statue, he would allot but one crown for his own dinner.

He had no children, no stud, no dogs to keep. He built, indeed, for his own pleasure, or for the admiration of others; but he embellished his country; he promoted the resort of rich foreigners, and he afforded them a high intellectual treat for a few pails, which never entered into his pocket. His taste generally descends to his heirs, who mark their little reigns by successive additions to the stock. How seldom are great fortunes spent so elegantly in England! How many are absorbed in the table, the field, or the turf!—expenses which centre and end in the rich egotist himself.”

Villa Albani (purchased by Prince Torlonia, with all its contents, for a sum exceeding 125,000*l.* sterling), to be seen on Tuesdays from 12 to 4, by an order, to be obtained at the bank of Messrs. Spada, Flaminini, Via Condotti, or through a banker, a short distance on the rt. beyond the Porta Salara, built in the middle of the last century by Cardinal Alessandro Albani. The design was entirely his own, and was executed under his superintendence by Carlo Marchionni. “Here,” says Forsyth, “is a villa of exquisite design, planned by a profound antiquary. Here Cardinal Albani, having spent his life in collecting ancient sculpture, formed such porticoes and such saloons to receive it as an old Roman would have done: porticoes where the statues stood free upon the pavement between columns proportioned to their stature; saloons which were not stocked but embellished with families of allied statues, and seemed full without a crowd. Here Winckelmann grew into an antiquary under the cardinal’s patronage and instruction; and here he projected his history of art, which brings this collection continually into view.” At the first French invasion the Albani family incurred the displeasure of Napoleon, who carried off from the villa 294 pieces of sculpture. At the peace of 1815, the spoils, which had been sent to Paris, were restored to prince Albani, who, being unwilling or unable to incur the ex-

pense of their removal, sold them, with the single exception of the Antinous, to the king of Bavaria. Notwithstanding these losses, the villa is still rich, being surpassed only by the Museums of the Vatican and the Capitol. Fortunately for the interests of art, the mansion did not suffer, as some others about Rome did, during the insurrectionary movements in 1849, and it therefore remains in all its beauty, with its charming grounds, its sculptures, and other artistic treasures uninjured. The objects of art are contained in the *Casino* and the *Coffee-house*, between which is an extensive parterre, or ornamental garden, laid out with great taste.

I. The *Casino* consists of a fine portico, decorated with columns of granite and cipollino, surmounted by a suite of halls, and having on each side wings in the form of galleries, opening from as many vestibules, all of which are decorated with sculptures. There is a detailed catalogue sold on the spot; each object has its name attached, most of the determinations having been made by Winckelmann. Commencing with the *Great Portico*, the most remarkable objects in it are sitting statues of (51) Augustus, and (79) Agrippina, (54) of Tiberius, and (61) of a female, supposed to be Faustina. Statues in niches of (55) Tiberius, (59) Lucius Verus, (64) Trajan, (72) Marcus Aurelius, (77) Antoninus Pius, and (82) Hadrian; few, if any, of these statues have, however, their original heads. (66, 74) 2 altars with reliefs of a dance of the Hours and 3 fine basins in pavonazzetto and cippolino marble. Of the many hermes, that of (52) Mercury with a Greek inscription is the most interesting. On the l. of the portico is (II.) the Vestibule or *Atrio della Cariatidi*, so called from a (19) statue of a Cariatid, bearing on the back of the basket the names of the sculptors Criton and Nicholas of Athens, who are supposed to have lived in the time of Augustus; on each side are (16-24) statues of Canephoræ. From the vestibule opens the l. gallery, used as a conservatory, in which are placed a series of busts, the most deserving of

notice being those of (48) Alexander the Great, (45) Scipio Africanus, (40) Hannibal, Homer, and Epicurus; of the statues in the niches—(46) a male figure grasping a dagger, called Brutus, probably a combatant in the arena; (110) a Faun with fruit in his lion-skin covering, a Muse, and a handsome Vase, with dolphins for the handles. Returning through the great portico, on the rt. are a series of rooms forming the corresponding wing of the casino, a vestibule, followed by the Conservatory, out of which opens a series of smaller rooms, divided off as follows:—1. *Atrio di Giunone*, contains statue of (93) Juno and several busts. 2. The *Second Gallery*, with several statues; (106) a Faun and young Bacchus, in the centre a vase with Bacchanalian reliefs; (120) Caius Cæsar, the son of Augustus; hermes of (158) Euripides, (118) Seneca, and (112) Numa. The next room, 3. *Sala delle Colonne*, with an ancient mosaic pavement, has a remarkable column of alabaster of the variety called *Fiorito*, found near the Navalia or Marmorata of the Emporium. The sarcophagus (131) which stands here, with reliefs of the marriage of Peleus and Thetis, has been pronounced by Winckelmann to be one of the finest bas-reliefs in existence; a circular altar with reliefs representing a triumphal dance; (132) a good bust of Lucius Verus; an Etruscan priestess; (143) Livia sacrificing. 4th Room, *Gabinetto Primo*, or of the *Terra-cottas*.—(161) A curious bas-relief representing Diogenes in a large jar receiving Alexander; (164) a bas-relief of Dædalus and Icarus in rosso-antico; a colossal mask of a river-god; (165) an ancient fresco representing a landscape; several interesting terra-cotta bas-reliefs, found in the grounds of the Villa Caserta, now the Convent of the Liguorini, on the Esquiline, the most remarkable being, (181) Minerva presenting a sail to the Argonauts in the fitting out of the ship Argo; Latona and Artemis; a frieze of the Hours; Silenus in a bacchanalian scene, &c. 6th Room, *Gabinetto Secondo*.—In the centre a large tazza with the Labours of Hercules, found

near the temple of that demigod erected by Domitian on the Via Appia; (195) statue of Leda and the Swan; on the walls are several Roman inscriptions. 7th Room, *Cabinetto Terzo*.—(205) Small bas-relief representing Iphigenia in Tauris recognizing Orestes and Pylades; (222) an interesting mosaic of the Nile, with several of the animals inhabiting its banks; (202) a bas-relief in Pavonazzetto marble of a bacchanalian feast; several Roman inscriptions. 8th Room, *Gabinetto Quarto*.—(219.) A Faun in Parian marble. This room opens on a terrace shaded with ilexes, leading to the *Bigliardo*, and on which are placed numerous sepulchral cippi, bas-reliefs, inscriptions, &c. Over the door is (223) a bas-relief, supposed to represent Achilles and Memnon. The *Bigliardo* is handsomely decorated with marbles, and has a few indifferent statues. Returning to the Great Portico of the Casino, from an oval vestibule opens a flight of steps leading to the 1st floor of the palace: in this vestibule are statues of Ceres and Isis, Bacchus and Hercules, and some colossal masks. At the foot of the staircase are a statue of Rome triumphant; and an ancient painting of two females, called Livia and Octavia, sacrificing to Mars; and as we ascend (885) bas-reliefs of the death of the children of Niobe; (895) a colossal mask in rosso-antico: and over the side doors (893) fragments of friezes, supposed to represent the distribution of corn to the people by Antoninus Pius in honour of his wife, and a procession of draped females, called the orphan children of Faustina. APARTMENTS ON 1ST FLOOR.—1, *Sala Ovale*: (905) a good sitting statue of Apollo. The statues round the room are (906) an athlete attributed to Stephanos, a pupil of Praxiteles; (915) a Cupid bending his bow; (913) Fauns; a Silenus; and (922) a Mercury. On each side of the window are 2 very good columns of *giallo-antico*; and above a curious bas-relief of a race of children, in which are represented the *carceves* of a circus. The door on the rt. leads into the

Galleria Nobile, a fine room, opening out of which are several smaller ones: the roof is painted by Mengs, and represents Parnassus with Apollo and the Muses; the walls are richly ornamented with marbles and mosaics, and have several bas-reliefs let into them, the most remarkable of which are (1008) Hercules and the Hesperides; (1009) Dædalus and Icarus; (1013) a male personage called Antinous holding a horse in front of a Corinthian portico; figures of Antoninus with the caduceus, and Faustina, personifying Peace and Rome. Over the principal entrance (1014) a bas-relief in the archaic style, representing a sacrifice, with a Corinthian temple in the background: the figures sacrificing are those of Victory, Diana, Venus, Apollo. (1023) Busts of Gordian III., and (1026) of Messalina; heads in white marble, busts in alabaster. In the 1st room on the rt. are hermes busts of (1040) Socrates, (1034) Theophrastus, and (1436) Hippocrates, and over the chimney (1031) a very ancient bas-relief of Zethus, Antiope, and Amphion. The frescoes of ancient edifices on the walls are by *P. Anesi*; the Venus and Cupid on the roof drawn by swans by *Becciarari*. In the 2nd and 3rd room is a collection of pictures removed from the Palazzo Albani, at Rome, the best of which are—(37) *Perugino*, a painting in 5 compartments, representing the Adoration of the infant Saviour by the Virgin with saints, the Crucifixion, the Magdalen, and an Assumption, signed and dated 1491, consequently one of *Perugino's* early works. (36) *Niccolò du Fuligno*, a large Ancona in compartments. *Giulio Romano*, 2 compositions in water-colours of bacchanalian scenes. *Guido*, the head of an old man. *Titian*, small portrait of Paul III. *Luca Giordano*, 2 pictures of children. *Giorgione*, a good male portrait. *Tintoretto*, a Crucifixion, and another of the same subject attributed to *Vandyck*. *Albano*, a small Holy Family. *Vandervorf*, a Descent from the Cross. (35) *Luca Signorelli*, the Virgin and Child, with SS. Lawrence, James, Sebastian, and the Donatorio, for whom the picture was painted; in the next room are

(49) a small painting or sketch of the Transfiguration attributed to *Raphael* himself; it is about 4 ft. square, and stood formerly in the bedroom of the Princess Albani; (71) *Carlo Maratta*, the Death of the Virgin and Resurrection of Lazarus. Returning to the *Galleria Nobile*, the 1st Room on the left contains the celebrated bas-relief of ANTINOUS CROWNED WITH THE LOTUS-FLOWER, found in the ruins of the Villa Adriana, and which Winckelmann has described with rapture: "as fresh and as highly finished," he says, "as if it had just left the sculptor's studio. This work, after the Apollo and the Laocoon, is perhaps the most beautiful monument of antiquity which has been transmitted to us." 2nd Room.—Four Etruscan sepulchral urns in alabaster from Volterra; (977) bas-reliefs or plaster casts, Hercules and Apollo contesting for the tripod; (990) a series of bas-reliefs in an archaic or Etruscan style, of a priestess before Berenice, the wife of Ptolemy Evergetes; and (980) of Leucothea with young Bacchus and Nymphs; (985) a large bas-relief of Lynceus and Pollux, a good piece of Greek sculpture, stated to have been brought from the Parthenon; statues of an Etruscan priest and priestess. In the 3rd Room are some paintings, amongst others (18) a bacchanalian scene in Aquarello by *Giulio Romano*; (21) a portrait of Tomas Morus attributed to *Holbein*; (20) a copy of Raphael's Barberini Fornarina; (33) a curious painting, supposed to represent the family of Raphael and its genealogy, the author, one of his descendants, *Antonio Sani*, holding the inscription "*Genalogia Raphaelis Sanctii Urbinate*;" the portrait of Giovanni, the father of the great painter, is supposed to have been painted in 1589 by Raphael himself. From this we enter the *Gabinetto* at the eastern extremity of the casino, which contains several good specimens of ancient art: (952) the bronze APOLLO SAUROCTONOS, considered by Winckelmann as the original statue by Praxiteles, described by Pliny—it was found on the Aventine, and has been much restored; a small (bronze) statue of Minerva; (933) an ancient copy,

also in bronze, of the Farnese Hercules; fine bas-relief of the Repose of Hercules, with a Greek inscription, and (960) another, in marble, supposed to be of the poet Persius; (948) a Diana in alabaster, with head and hands of bronze; (964) a legless statue of Æsop in Pentelic marble; (942) a small one of Diogenes. In the remaining 3 rooms leading to the Sala Ovale have been placed a series of indifferent tapestries from Flemish designs, executed at Rome; some paintings by *Giorgione*, the 2 best (10 and 13) Bacchanalian scenes; in the 3rd or last, portraits of Card. Albani, the founder of the villa, by Carlo Maratta, of Clement XI., a picture of his election as Pope, and of several possessions of the family.

The *Coffee-house*.—The second part of the Villa Albani consists of a semicircular portico, supported by columns of granite. Under the arcade are several statues, busts, and masks, all much restored. Amongst the former, those most worthy of notice are Isocrates, (610) Chrysippus, (634) a veiled Caligula, (607) Antisthenes, 2 statues of Caryatids, and others of Bacchus and Hercules. In the vestibule, leading from the portico to the Gallery, is a very large tazza in Egyptian breccia, with statues of (641) Marsyas, (711) Juno, and (704) Silenus. The *Gallery*, *Galleria del Canopo*, is a very handsome apartment; it contains (691) a Canopus in green Egyptian basalt, probably of the time of Hadrian.—Ancient mosaics form the pavement; statues of Juno and a nymph—on the pedestals on which they stand are ancient mosaics, one of which, (696) found at Atina, near Arpino, represents the delivery of Hesione from the monster—the other, (663) a school of philosophers, from Sarsina, in the Romagna; (682) an Ibis with a serpent in rosso-antico; a handsome candelabrum; statues (684) of Atlas bearing on his shoulders a Zodiac with its signs, and Jupiter in the centre; and of the Bona Dea with a Fawn; (676) a large bust of Jupiter Serapis in green basalt and marble; and (678) a Boy concealed behind a comic mask. *Egyptian Hall*.—In an open portico beneath

the coffee-house have been arranged several specimens of Egyptian sculpture—(562) a statue of the goddess Pascht, in black granite, and (558) another of Ptolemy Philadelphus, colossal; in the centre of the room is (559) an elephant in the same material, true to nature, of the Asiatic species; 4 sphinxes in limestone, 2 in black marble, all probably of the Roman period of the time of Hadrian: several specimens of sculpture and inscriptions are let into the adjoining wall, which forms one of the foundations of the parterre; in one of the alleys leading from the entrance-gate towards the Casino is a colossal bust of Winckelmann, by *Woolf*, placed here in 1857 at the expense of the King Lewis of Bavaria: and on each side of stairs, descending from the Casino to the parterre, colossal busts of Trajan and Titus. Near the entrance to the grounds on the l. is a marble pillar, supposed to have been a *Meta* from some circus.

The view of the Sabine and Alban ranges from the upper part of this villa, and especially from the windows and roof of the Casino, is very fine.

Villa Bonaparte, in the Via di Porta Pia, formerly *Paolina*, from the Princess Pauline Bonaparte Borghese, the sister of the first Napoleon, to whom it belonged: it occupies all the space along the Aurelian Wall from the Porta Salara to the Porta Pia. The Casino is elegantly fitted up, and the gardens handsomely laid out. It now belongs to Prince Napoleon Charles Bonaparte, the youngest son of the late Prince of Canino. From a terrace on the city wall there is a magnificent view over the Campagna to the Sabine and Alban hills. This beautiful residence was greatly injured by the shells of the besieging Italian armies on Sept. 20, 1870, and which on that day entered Rome by a breach in the Aurelian Wall by which it was enclosed.

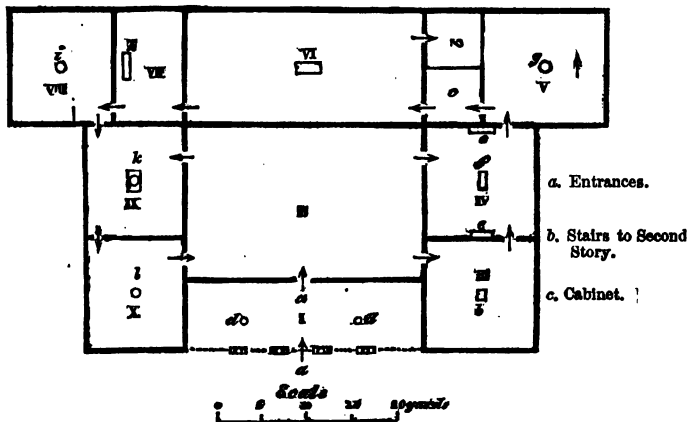
Villa Borghese, outside the Porta del Popolo, and extending to near the Via Salara; open to the public only four times a week, in the afternoon; and the Casino, with its galleries of statues,

on Saturdays, from 2 until 4 in winter and spring, and after 3 P.M. during the summer months. The Villa Borghese, one of the favourite resorts of the Roman people in summer, and the most convenient promenade for the upper classes and foreign residents at all seasons, had remained comparatively closed for some years, in consequence of the restorations and new laying out of the grounds, rendered necessary by the devastations committed, and the cutting down of the plantations during the siege in 1849. A French corps having succeeded in forming a lodgment on the range of heights extending from the Ponte Molle to the Porta del Popolo, and in the grounds of the Villa Borghese itself, in 1849, the Roman Commission of Defence was obliged, from strategic considerations, to order the destruction of the trees extending on the slopes towards the city walls, to deprive the besiegers of a cover in case of their attacking Rome on this side. It is to be regretted,

however, that the unjustifiable destruction of an aqueduct, for the less honourable motive of stealing the leaden pipes, was perpetrated by persons unconnected with the authorities, as well as other very extensive damage, and for which the noble owner has received no compensation. The Casino remained luckily untouched, as did the specimens of sculpture which it contains, although at one time it was proposed to remove the latter to the Vatican for the sake of security.

The principal attraction of the Villa Borghese is the *Casino*, formerly used as a summer residence, but now converted into a museum of statuary. It was erected by Card. Scipio Borghese, from the designs of Vansanzio, enlarged during the last century, and converted into a gallery of sculpture by the present Prince Borghese, under the direction of the eminent architect Canina, to whom also are due the interior arrangements, de-

PLAN OF GALLERY AT CASINO BORGHESE—GROUND FLOOR.



- I. Vestibule. *d, d.* Candelabras.
 II. Salone.
 III. Hall of Juno. *b.* Statue of Juno.
 IV. Hall of Hercules. *c.* Amazon.
 V. Hall of Apollo. *g.* Statue of Apollo.
 VI. Galleria.

- VII. Hall of the Hermaphrodite. *A.* Statue of Hermaphrodite.
 VIII. Hall of Tyrteus. *i.* Statue of Tyrteus.
 IX. Egyptian Hall. *k.* Statue of Palemon.
 X. Hall of the Faun. *l.* Statue of Faun.

[Rome.]

corations, &c. The Borghese family formerly possessed a very rich collection of ancient sculpture found in excavating on their numerous possessions, and especially at Gabii, which were arranged here and in another casino close by called the *Museum Gabinum*. The most valuable of these were removed to Paris by Napoleon, for which an indemnity of 15 millions of francs was promised to Prince Borghese, but of which a large sum remained, as it still does, unpaid at the fall of the French empire. A great portion, therefore, of the present collection of the Villa Borghese has been made by the two last princes.

The Casino consists of 2 floors, the rooms on the lower one being confined to ancient sculpture, those above to modern statuary and pictures. There are catalogues for each floor, which will be lent to the visitor, upon application to the custode. I. The entrance is from a portico 70 ft. long, enclosed by an iron grating, under which are ranged—2, 11, 23. ancient candelabras; three mutilated bas-reliefs from the Arch of Claudius, which stood near the Piazza Sciarra; 14. a sarcophagus, with bas-reliefs of naval sports, with the representation of a harbour and a lighthouse.—II. Great Hall or *Salone*. This magnificent room, the ceiling of which, painted by Mario Rossi in the last century, represents the arrival of Camillus at the Capitol, is paved with ancient mosaics of gladiators and combatants in the amphitheatre, discovered in 1834, amongst the ruins of a Roman villa at la Giostra, near Torre Nuova, one of the Borghese possessions on the Via Labicana. These mosaics are interesting for the costumes of the figures represented, and the animals they are combating—lions, tigers, panthers, oxen, deer, buffaloes, antelopes, and ostriches. Many of the figures have names annexed: a certain *Astacius*, who waves a flag over his fallen antagonist *Astivus*; another, designated as *Alumnus Victor*, holds up in mark of triumph the bloody knife which he has just drawn from the mortal wound inflicted on his adversary; a third, Serpenus killing a

panther: many of the combatants wear helmets with closed visors and have long shields. As works of art these mosaics have little pretensions, and date probably from the latter part of the 3rd century. It is supposed, like a somewhat similar one discovered in the Thermæ of Caracalla and now in the Lateran Museum, to have decorated the gladiators' unrobing-room in the Roman villa above mentioned. The principal specimens of sculpture in the Salone are—1. a statue of Diana; 5. the colossal bust of Juno; and 3. another of Isis; 4. a colossal dancing faun; 7. a statue of Tiberius; 9. Augustus as Pontifex Maximus; 11. a statue of Bacchus, forming part of a group of that divinity and Ampelus; 15. a colossal figure of Bacchus; a statue of Caligula; 14 and 16. colossal busts of Hadrian and Antoninus Pius. —Bas-reliefs of young Bacchus and Pan, beneath No. 11; and the large alto-relievo of Curtius leaping into the gulf. The busts of the 12 Cæsars, in coloured marble, are modern, as well as the medallions on the pilasters; the frescoes of animals on the roof are by Peters. Opening out of the Salone on the rt. is Room III., the *Sala di Giunone*, so called from, 1. the statue of Juno Pronuba (b), which stands in the centre, discovered in a Roman villa near Monte Calvo, at the 32nd mile on the Via Salaria: the other statues are, 3. Urania; 9. Leda and the Swan with Cupid; 4. Ceres; 5. a Venus Genitrix; 20. an interesting bas-relief, discovered at Torre Nuova, representing the birth of Telephus; 11. a bas-relief of Cassandra borne from the altar. The paintings of the roof are by De Angelis; that in the centre representing the Judgment of Paris. — Room IV., called the *Sala di Ercole*, from the many sculptures relating to Hercules which it contains. The group in the centre is that of a combating Amazon (f); 2 bas-reliefs (e e) (3, 4, 17, and 18), which formed the sides and covers of sarcophagi, of the Labours of Hercules; another sarcophagus, with, 10. a bas-relief of Tritons and Sea Nymphs, with a mask of Oceanus in the centre; 21.

a statue of Venus, not unlike that of the Capitol; several statues, and, 6. a colossal bust of Hercules; one, 45. a statue of Hercules in female attire with a distaff; casts of the legs of the Farnese Hercules, formerly in the possession of the Borghese family, now in the Museo Borbonico.—*Room V., or Camera di Apollo.* This room, decorated with columns of Egyptian granite, has paintings of Apollo and Daphne, by Angeletti; of the Valle of Tempe, by Moore; and of Apollo and Diana, by Labruzzi: in the centre is, 1. a statue of Apollo (*g*); and round it others of the Muses. 3. A bust of Scipio Africanus; 4. A statue of the Metamorphosis of Daphne into a laurel; 6. A good group of Venus and Cupid; 7 and 11. Busts of Bacchantes; 8. A statue of Melpomene; 10. of Clio; 13. A sitting figure of Anacreon, from Monte Calvo; 14. A colossal bust of Lucilla, wife of Lucius Verus; 16. Erato; 18. Polymnia. A passage (*c*) leads to *Room VI., the Galleria, or Great Gallery*, a magnificent hall, 60 ft. long, opening on the garden, decorated with paintings by Marchetti and De Angelis. The story of Galatea is painted by the latter. 2 columns and the pilasters are in oriental alabaster; the medallions by artists of the last century. The series of busts, in porphyry with alabaster torsos, of the 12 Cæsars are modern. The porphyry urn, in the centre of the room, is said to have been brought from the Mausoleum of Hadrian. 32. A bronze statue of the young Geta.—*Room VII. Gabinetto, or of the Hermaphrodite.* 7. The statue (*h*) of that fabulous creation, was found near the ch. of Sta. Maria della Vittoria, with that of the same subject now in the Louvre. 3. A statue of a Faun or Satyr; 6. Bust of Titus; 11. A copy in marble of the bronze statue of the shepherd Martius in the Palazzo dei Conservatori at the Capitol; 10. A bust of Tiberius; 13. of Corbulo; 15. A headless statue of a youth, supposed to be Ilo, of fine workmanship, discovered in 1830 near Mentana, the ancient Nomentum. The ancient mosaics on the floor, representing fishing scenes, were found near

Castel Arcione, on the road to Tivoli, and are interesting as showing that the mode of fishing with a round or cast net was exactly the same as is now practised on the banks of the Tiber.—*Room VIII. Camera di Tirteo*, formerly called *della Candelabra*, the candelabra having been lately removed to the Vestibule to make room for—1. the statue of Tyrtæus (*i*), now in the centre of this apartment. The Borghese Gladiator, one of the finest statues in the Louvre, formerly stood here. The paintings, by Pecheux and Thiers, represent the Death of Milo, Polydamas, and Theseus. Of the other statues the most remarkable are—2. Minerva Polias; 4. Apollo in a toga, with a griffon and a tripod; 5. A colossal bust called Lucilla; 7. A triple Caryatid or Canephora; 10. Leda and the Swan, discovered near Frascati in 1823; 15. Æsculapius and Telesphorus; a bas-relief of 3 draped figures, a female in the centre, from the sepulchral monument of some senatorial family.—*Room IX., or Camera Egizziaca.* In the centre stands a marble group of a boy on a dolphin (*k*), trying to force open its mouth, and called Palæmon, son of Alamos and Ino; 3. Isis; 4. Paris; 8. Ceres in black marble; 10. A modern statue of a Gipsy, in bronze and marble; 19. A colossal bust of Hadrian; 20. An indifferent statue of a Venus.—*Room X. Camera del Fauno.* 1. The fine statue of the Dancing Faun in the centre of this room was discovered in 1832, with several others purchased by P. Borghese, in the ruins of a Roman Villa at the 32nd mile on the Via Salara. 2. Good draped statue of Ceres; 3. Mercury *Liricinus*, or inventor of the lyre; 4. Satyr; 8. Copy of the Faun of Praxiteles, in Parian marble; 9. Pluto; 14. Sitting statue of Periander Busts; 6. of Seneca; 7. of Minerva Gorgolapha, or with the head of Medusa on her helmet. 19. Group of Bacchus and Libera.

The *Upper Story* is reached from the *Galleria* at *b* by a winding staircase, and is entered by—*Room I., or the Galleria.* The frescoes on the ceiling are by Lanfranco; the Landscapes on the side-

walls by Hackaert and Marchetti. The three principal groups of statues in the centre are by Bernini, and represent, 2. *Æneas* carrying off *Anchises*, one of the artist's earliest works, said to have been executed when he was only 15 years old; 1. *Apollo* and *Daphne*, when he was in his 18th year; and 3. *David* in the act of slaying *Goliath*, one of Bernini's finest works. The several marble vases are modern. On one of the tables is a bust of *Canina*, the celebrated antiquary, by *Bisetti*.—*Room II. Camera dei Ritratti*. 1. The bust of *Paul V.* by Bernini; 27. the portrait of *Marc Antonio Borghese*, father of that pope, by *Guido*; 7. that of *Paul V.*, by *Caravaggio*; 3. the bust of *Card. Scipione Borghese* is also by Bernini. The numerous other family portraits here are of little interest as works of art. Opening out of this room is one with architectural subjects by *Marchetti*; and beyond the latter a cabinet, on the ceiling of which is a painting of a *Satyr* and sleeping *Venus*, by *Gagnereau*, called also *Jupiter* and *Antiope*.—*Room V. Camera della Venere Vincitrice*, so called from the, 1. statue of *Princess Pauline Borghese*, sister of the first *Napoleon*, by *Canova*, who has represented her as *Venus Victrix*. She was one of the most beautifully-elegant women of her day. The bas-reliefs over the four doors, in *giallo-antico*, by *Pocetti*, represent—2. *Jupiter* and his *Eagle*; 3. *Venus* and *Cupid*; 6. *Paris*; 7. *Apollo*. The statues, 4 and 5. of *Venus* and *Paris* are by *Penna*. The paintings on the walls, of *Helen* and *Paris*, the *Death of Achilles*, the *Departure of Helen*, and those on the ceiling, are by *Gavin Hamilton*, an English artist settled in Rome in the last century. The *Presentation of the Infant Paris to Hecuba*, in the octagon above the central window, is one of the earliest works of *Cammuccini*.—*Room VI. Camera di Orizzonte*, has its walls covered with pictures, painted by *Bloemer*, of *Antwerp*, called *Orizzonte* by the Italians. The sculptures on the chimney-piece, in *rosso-antico*, of a *bacchanalian procession* and *sacrifice* are by *A. Penna*; and the modern

statue of a *Bacchante* playing on the lyre, with a *Cupid*, by *Tadolini*. On the opposite side of the *Casino*, and on the same floor, are 2 rooms containing a number of indifferent pictures, amongst which, 4 of animals by *Peters*; a *San Marino*, by *Pompeo Battoni*; a representation of a tournament at the *Vatican*, in the presence of the pope and his court, is interesting for the costumes, and for the view of *St. Peter's*, then in progress, when the raising of the dome had only been commenced; and an indifferent modern statue of *Diana* by *Cavaceppi*.

In the upper part of the grounds stood the *Villa Olgiati*, better known by its traditional name of the *Casino of Raphael*. It consisted of 3 rooms decorated with frescoes, arabesques, and medallions, in which *Raphael's* beauty of design was combined with the most delicate fancy. They were fortunately removed to the *Borghese Palace* before the events of 1849, when the casino was demolished. The fresco of the *Rape of Helen*, attributed also to *Raphael*, was removed before the *Casino* came into *Prince Borghese's* possession, and was included in the portion of the *Campana* collection sold to the *Emperor of Russia* in 1861: it is well known as being reproduced on the earthenware of *Urbino* and *Gubbio*. In another part of the park is a fac-simile of a small Roman temple dedicated to *Faustina*, the peristyle consisting of 2 granite columns with their ancient *Corinthian* capitals, and with copies before it of the *Greek inscriptions*, now at the *Louvre*, found on the site of the *Villa of Herodes Atticus*, on the *Via Appia*.

Villa Lante, on the *Janiculum*, built from the designs of *Giulio Romano*, contained 4 rooms painted in fresco by *Giulio Romano* and his scholars. These frescoes have been removed to the *Palazzo Borghese*. As the villa has been converted into a convent of the nuns of the *Sacré Cœur*, it is closed except to ladies.

Villa Ludovisi, was founded by *Card. Ludovisi*, the nephew of *Gregory XV.*,

and is now the property of the prince of Piombino, of the Buoncompagni family, the descendant also of the Ludovisis, with whose order it may be seen on Thursdays, during the winter and spring, when not inhabited by the family. The grounds, which are very extensive, reaching from the Porta Pinciana to the Porta Salara, include a portion of the Gardens of Sallust. They contain 3 casinos. The largest, on the l. of the entrance, built from the designs of Domenichino, has nothing worthy of notice in the interior; it is inhabited by the younger members of the family. The 2nd casino, on the rt., contains a rich collection of ancient sculptures, arranged in two rooms on the ground floor, with good catalogues for the use of visitors.—*Room I.* The principal objects in this hall are statues of —1. Hercules Thermalis; 4. Pan teaching the flute to Olympus; 11. Venus coming out of the Bath; 13. Another Venus; 15. A senatorial figure, having the name of the sculptor, Zeno of Aphrodisium, cut on the toga; 16. A series of sepulchral bas-reliefs representing the Labours of Hercules; 19. Urania; 9. Bust of Geta; 20. Colossal bust of Juno in an archaic style; 28. Semi-colossal bust of Venus; 42, 46. Hermes of Mercury and Minerva; 48. Hercules Victor of Achelous; 34. A fine colossal mask in rosso-antico marble; 39, 40. Busts of Vespasian and Hadrian.—*Room II.* Containing, 1. the fine group of the sitting Mars reposing with a Cupid at his feet, found within the precincts of the Portico of Octavia, and restored by Bernini,—it is supposed to have formed a group of Mars and Venus; 2. Bust of Claudius; 3. Statue of Apollo; and 5. of Minerva Medica; 7. The celebrated group considered by Winckelmann to represent Orestes discovered by Electra, bearing the name of a Greek sculptor, Manelaus pupil of Stephanus; 9. A fine statue of a youth with goat's ears, called a Satyr, the torso and legs alone ancient; Colossal bust in bronze of Marcus Aurelius; 23. Good heroic statue of Antoninus Pius; 26. A statue much restored, supposed to be of Bacchus; 30. A statue of Bacchus; 17. A

bronze bust of Julius Cæsar, considered to be one of the finest portraits of that great man; 28. The so-called group of Arria and Pæetus, discovered together with the Capitoline Gladiator, and belonging to the same composition, is considered by Winckelmann to represent Canace receiving the sword sent by her father Æolus; 30. Statue of Mercury; 34. A statue of the Venus of Cnidos coming out of the bath; 41. The fine colossal head known as the LUDOVISI JUNO; 43. Bernini's celebrated group of Pluto carrying off Proserpine, one of his finest works; 44. A bust of Hygeia; 46, 50. Busts of Augustus (?) and Antinous; a colossal Minerva, the Pallas Iliaca, by Antiochus of Athens; 52. A bust of Clodius Albinus; 54. The sitting statue of a Hero.* In the *Casino of the Aurora*, occupying the highest part of the grounds, and inhabited by the family in May and June, is the celebrated fresco, by *Guercino*, representing Aurora in her car driving away Night and scattering flowers in her course. In one of the lunettes is Day-break, represented as a youth holding a torch in one hand and flowers in the other. In another opposite is Evening, as a young female sleeping. In one of the adjoining rooms on l. are 4 landscapes in fresco, with a circle of angels in the centre of the vault; 2 painted by *Domenichino*, and 2 by *Guercino*; and in another some very beautiful groups of Cupids, by T. Zuccherò. On the ceiling of the upper saloon, above the Hall of the Aurora, is a fine fresco of Fame, accompanied by Force and Virtue, also by *Guercino*; from the terrace on the roof opens one of the most extensive panoramas over Rome and the adjoining Campagna. The garden contains many statues, antique marbles, and other sculptures; among which are a Satyr attributed to Michel Angelo; a Sepulchral Urn, with high reliefs of a combat between Romans and some barbarous nation;

* The finest statues in the Ludovisi gallery have been photographed by Mr. Anderson; these photographs may be procured at Spithöver's Library.

and opposite the entrance gate a colossal block of Egyptian granite, on which is supposed to have stood the Sallustian Obelisk (p. 106); it measures 323 cubic feet, and weighs nearly 25 tons; it was found within the precincts of this villa. The grounds are tastefully laid out in pleasure-grounds, and well pierced with drives and alleys of box, evergreen oaks, and cypresses: near the entrance, on the l., are two gigantic specimens of the *Platanus orientalis*, amongst the largest that exist of this tree.

Villa Madama, on the eastern slopes of Monte Mario, about $1\frac{1}{2}$ m. from the Porto del Popolo. This interesting villa derives its name from Margaret of Austria, the natural daughter of Charles V., who married Alessandro de' Medici. It was built by Giulio Romano for Cardinal Giulio de' Medici (afterwards Clement VII.), but from the designs of Raphael. It became the property afterwards of Ottavio Farnese, duke of Parma, and now belongs to the ex-king of Naples, but has long remained untenanted. The villa consists of a beautiful *loggia*, opening on a terrace garden, and richly decorated with paintings by *Giulio Romano* and *Giovanni da Udine*: the three cupolas of its vault are particularly beautiful, especially its frieze in fresco of griffons, and the white reliefs upon a blue ground on the pendentives. In two rooms on the E. side of the building are some good frescoes; those forming the deep frieze round the large hall and the ceiling, representing Apollo and Diana in their chariot, drawn by horses and oxen, with birds and animals in the compartments, and the Medicean arms in the centre, are by *Giulio Romano*. These frescoes are engraved in Grüner's work on 'The Architectural Decorations of Rome during the 15th and 16th Centuries.' The front towards Rome was to have consisted of a hemicycle, decorated with Doric half-columns and niches, but was never completed; the opposite front, formed for the greater part by the *loggia* of 3 arches, is Ionic. A road opening out of that connecting the

Ponte Molle with the Porta Angelica leads to the Villa Madama, which can now be visited, the family of the gardener of the neighbouring grounds residing in it. The house is better cared for than it formerly was, and the beautiful *loggia*, formerly open to all weathers, is now enclosed. From the terrace opening out of the great hall there is a lovely view over the plain of the Tiber, the N. part of the city, and the Sabine Mountains. The geologist will be interested in examining the strata close to the Villa Madama; they contain a great quantity of fossil marine shells of the pliocene period. A path from here through the woods leads to the top of Monte Mario, and to the *Villa Mellini*.

Villa Massimo, formerly *Giustini-ani*, near the Lateran, to be seen by an order from Prince Massimo, remarkable for its frescoes illustrating the chefs-d'œuvre of Dante, Ariosto, and Tasso, by modern German masters. The first room contains subjects from the Divina Commedia, by *Koch* and *Ph. Veit*; the subjects of the 2nd, by *Schnorr*, are from the Orlando Furioso; those of the 3rd, by *Overbeck* and *Führich*, are from the Gerusalemme Liberata.

Villa Massimo Rignano, or *Salustiana*, near the Villa Ludovisi, entered from the Via di San Basilio, the property of Duke Massimo, the head of the second branch of that historical family. It derives its second name from its position on the site of the Gardens of Sallust. The Casino is one of the most elegant of the villas within the walls of Rome, the flower gardens exceeding all others for their beauty, variety of plants, &c. In its great dining-room is placed a marble statue of the unfortunate Count Rossi, who was so barbarously assassinated in June, 1848, when proceeding as Minister of Pius IX. to the Legislative Assembly. It is perhaps the finest statue by Tenerani (see p. 101). There is a fine entrance to this villa, with iron gates, from the Via di San Nicolo di Tolentino, one of the first

objects to attract the notice of the traveller on entering Rome from the railway station.

Villa Mattei, on the Cælian, now the property of Baron Richard von Hoffmann. The grounds, which are being greatly improved by the owner, command splendid views—that of the Alban hills, with the aqueducts of the Campagna and the walls of Rome in the foreground, is, perhaps, unsurpassed; the view over the baths of Caracalla and the Aventine is also very fine. Several specimens of ancient marbles are placed in different parts of the grounds, many of which have been found on the spot; of the latter, on each side of the fine alley of ilexes, two pedestals of statues dedicated to Marcus Aurelius by the officers and soldiers of the 5th cohort of the Vigili, who were stationed here; their names are all inscribed on them. The principal interest of the Villa Mattei is from its situation and the magnificent views from its grounds. The wall of Servius Tullius encircled the part of the Cælian on which the Villa Mattei stands.

Villa Medici.—This fine villa, on the Monte Pincio, the seat of the French Academy, and the property of the French Government, was built by Cardinal Ricci, of Montepulciano, from the designs of Annibale Lippi, with the exception of the garden façade, which is attributed to Michel Angelo. It was subsequently enlarged by Card. Alessandro de' Medici, prior to his being elected Pope as Leo XI. Galileo passed some time in retirement here, and it is said that he inhabited a pavilion with a chapel, where the marble Madonna is now seen on the ascent. The French Government has hitherto refused its permission for the Municipality of Rome to place a slab, commemorating the sojourn of Galileo, on the façade of the villa, as was voted by the Municipal Council. The Municipality desires to purchase the Villa Medici and grounds to enlarge the Pincian promenade as far as the Ludovisi Villa. The situation is one of the finest in Rome, and the

grounds of the villa are nearly a mile in circuit. The panoramic views from the summit of the edifice and from the Belvedere in the garden, are magnificently extensive. The villa contains a large collection of casts, and in the garden is a colossal statue of Rome. The French Academy, founded in 1666 by Louis XIV., was established in this villa in the beginning of the present century; an annual exhibition of pictures by French artists takes place here every year in May. Upon the walls of the palace towards the garden are several interesting fragments of ancient sculpture, amongst others a curious relief of H. Cocles on the Sublician Bridge, and some representing temples and other edifices of ancient Rome.

Villa Mellini, on the summit of the Monte Mario, about a mile from the Porta Angelica by an excellent carriage road: open to visitors. It was built by Mario Mellini, from whom the hill on which it stands derived its name. It is situated in one of the finest situations about Rome, its great attraction being the magnificent view it commands over the city, the Campagna, and the distant mountains.* The casino offers little interest, except for the view from the Belvedere on its summit. The Monte Mario is an interesting point in a geological point of view, being composed of beds of the tertiary marine strata clays and sands, on which rest those of volcanic tufa. The marine beds, especially those of gravel and sand, are rich in fossil shells of the Subapennine or Pliocene period, more than 300 species having been obtained from this locality; the best points where they can be procured are on the slopes toward the Tiber, behind the Villa Madama, and along a path leading through oak woods, and about $\frac{1}{2}$ m. farther N., particularly in the ravine which opens into the meadows of la Farnesina, now used as a military exer-

* The panorama from the Villa Mellini has been photographed very successfully by Mr. Anderson, to be procured at Spithöver's.

cising ground, and at its N.W. extremity.

Villa Pamphili-Doria, entered by a grand approach about $\frac{1}{2}$ m. beyond the Porta S. Pancrazio (open to the public on Mon. and Frid. including carriages, private or hired, provided drawn by 2 horses; on Sund. only by special permission from Prince Doria), the most extensive villa on this side of Rome, the grounds exceeding 4 m. in circuit. It was presented by Innocent X. to Olimpia Maidalchini, the wife of his brother, in 1650, and was arranged from the designs of Antinori and Algardi. The grounds are laid out in gardens, avenues, terraces, and plantations, among which the lofty pines, which form so conspicuous a feature in all views of Rome on this side, add considerably to the beauty of the spot. The fountains and cascades are in the fantastic style of the 17th century. The *Casino* was also built by Algardi. In 1849 the casino and the grounds of the villa were occupied by the republican troops of Garibaldi, who maintained his position here for many weeks against the whole power of the French army. The advantages of the situation soon made it essential to the success of General Oudinot's operations that the Romans should be dislodged, and, after having been taken and retaken several times, the casino and its grounds were finally occupied by the French troops. Some portions of the building suffered during these operations, but have since been completely restored, the loss falling entirely on the owner. During the frequent struggles between the contending armies on this spot, several men fell on both sides; and it is needless to say that the gardens, fountains, statues, and other edifices, were seriously injured. From the side of the grounds overlooking St. Peter's we have a better view perhaps of the flank of the basilica than can be obtained from any other place. The columbaria and tombs discovered in these grounds mark the line of the ancient Via Aurelia. The most complete

columbarium, a very large one, and surrounded by several smaller, is immediately behind the new Chapel; it also suffered during one of the combats in 1849, by the fall of its walls; it contains some hundred urns, but few inscriptions; and is considerably below the surface. Near it has been recently erected a semicircular church decorated with ancient Corinthian columns for the use of the family, and communicating with the casino by a subterranean passage, and on the opposite side a Swiss cottage and dairy; the former tenanted during May and June by the junior members of the family. A monument to the French who fell in the sanguinary struggles about the villa has been raised, at the extremity of one of the great avenues of evergreen oaks; it consists of an octagonal temple, having a statue of the Virgin on its front, covered by a canopy supported by 4 white marble Doric columns, with the names of several of the dead who lie beneath inscribed on the basement. The popular name of *Belrespiro*, given to the Villa Pamfili by the Romans, can allude only to the delightful variety of its scenery, not to the salubrity of its air, as the park is uninhabitable from malaria in July and August. Nearer the Porta di San Pancrazio, the villas of the Vascello, Corsini, and of the Quattro Venti, being nearer to the walls, and exposed to the fire and the frequent sorties of the besieged, were reduced to an irremediable state of ruin. The two latter have been since purchased by Prince Doria, and a part of their grounds added to the Villa Pamfili, forming a new approach from the Porta di San Pancrazio. An ancient paved way has been discovered near the Orangery of the Villa Pamfili, which is supposed to have been a cross-road from the Via Aurelia to the Via Vitellia.

The *Villa Wolkowski*, formerly Palombara, on the Esquiline, occupies, with the Villa Massimo, a considerable extent between the two roads leading from Santa Maria Maggiore to the Basilicas of the Lateran and of

Santa Croce: it is the property of the Russian princely family of Wolkowsky. The grounds are handsomely laid out. From the highest point there is a fine view over the Campagna, the Alban hills, and the line of the Claudian Aqueduct, which carried its waters from the Porta Maggiore to the Cælian. A curious Columbarium, consisting of 3 chambers superposed, has been opened in the grounds of this villa, near the aqueduct; on the front which faced the ancient Via Labicana is an inscription in fine Roman characters, stating it to have belonged to a certain T. Claudius Vitalis, an architect, and erected by Euty chius, one of the same trade; it is of brick, and supposed to date from the time of Nero. The terracotta sarcophagus in the lower chamber, with bones, is of a much later period. Strangers are admitted into the grounds with a permission to be obtained from the agent at the Russian embassy. The Casino is a mere garden-house, and devoid of interest.

§ 34. CATACOMBS.

A review of the Pagan and Christian monuments of Rome would be incomplete without a brief notice of those subterranean excavations which served as places of refuge and of worship to the earliest followers of our faith during the persecutions they had to suffer under the predecessors of Constantine, and of repose after death to so many thousands, from the earliest period of Christianity to the 6th cent. of our era.

It is not easy to fix the origin of the name of *Catacomb*, now generally applied to all these excavations; it appears to have been first employed in the 7th cent. to designate a limited space or vault beneath the Basilica of St. Sebastian, on the Appian Way, *ad Cutacumbas*, where the remains of St. Peter and St. Paul were deposited when recovered from certain Greeks who were carrying them off by stealth to their country. Its general application, however, to these Christian

sepulchres, was only at a much later period, for we find these caverns of Christian resort and interment universally designated, in the Acts of the Martyrs and early fathers of the Church, as *Cemeteries*, or *Places of Repose*.

The Catacombs are distributed in considerable numbers—about sixty in all—in every direction outside the walls of the city; but none exist within the precincts of modern Rome, even inside of the Aurelian wall, much less of the more ancient precinct of Servius Tullius, a circumstance easily accounted for by the strict observance of the enactment of the 12 Tables which forbade intramural interment, and by the secrecy which the early Christians were compelled to observe, in resorting when alive, and conveying the remains of their brethren when dead, to these places of retirement and repose.

A very erroneous explanation of the origin of these subterranean cemeteries has been long entertained, that they were originally *Arenariæ*, or sandpits, from which the Romans extracted that peculiar variety of volcanic ashes called *Arena* by the ancients and Pozzolana by the moderns, so extensively used in the composition of their mortars. A more careful examination of the several catacombs now scarcely permits of attributing any portion of those used for interment to such an origin; but on the contrary, renders evident that they were formed expressly for the purpose of Christian burial, and were in no way connected with the *Arenariæ*, except, when lying beneath these Pagan excavations, the latter were converted into passages leading to them, of which we shall see a remarkable example in the Catacombs of Sant' Agnese.

In order to understand the mode of excavation employed, it will not be out of place to inform our readers how the region about Rome in which the catacombs are situated is mineralogically constituted. The immediate surface of the Campagna consists of volcanic rocks, and in the part which more particularly interests us, as connected with the catacombs, and on the

l. side of the Tiber, almost exclusively so. These volcanic rocks are, however, of different natures and ages; the most ancient a rather compact conglomerate, called *tufa lithoide* by the local writers, the most ancient deposit of the Latian volcanoes, and still extensively employed as building-stone; and of incoherent dejections of ashes and scorise, which, lying on the former, constitute, with a few currents of solid lava, a great portion of the surface of the Campagna. It is in the second deposit, which often solidified from having been deposited under water, called *tufa granulare*, that nearly all the Catacombs have been excavated, its dry and porous nature rendering it easy of being hollowed out into galleries without artificial support. The *pozzolana* above referred to generally forms insulated deposits, rarely of considerable extent, in the *tufa granulare*. These volcanic deposits constitute a series of low hills intersected by valleys, so that each cemetery may be considered as an insulated group, never crossing the intermediate depressions or ravines.

The Catacombs consist of an immense net-work of subterranean passages or galleries, generally intersecting each other at right angles, sometimes tortuous, more rarely diverging from a centre, as may be seen in those near S. Lorenzo fuori le Mura. These galleries vary in length and height; in general they may be stated to be 8 ft. high by 3 to 5 ft. wide; the roof is either horizontal or slightly vaulted, and seldom requires any other support than its sides in the *tufa* in which are excavated the sepulchral *loculi* or graves, forming tiers above each other. These graves are irregular in size, persons of all ages being interred close to each other, as well as in depth, sometimes being destined to contain a single corpse, in other cases two or three. The average number of graves in each tier is about 5, and their length 8 ft., and when undisturbed are found closed with marble slabs or tiles, on which inscriptions and Christian emblems are often cut or painted. Besides these *loculi* confined to the walls of the galleries, wider spaces called *Arcosolia*,

consisting of an arch over a grave, or a sarcophagus hollowed in the *tufa*, are frequent, forming a kind of small apse over the place where the body was deposited. A third class, in the shape of sepulchral chambers, surrounded with *loculi* and *arcosolia*, occur at intervals, and which have often also been converted into family vaults and places of worship: to these the name of *Cubicula* has been applied. A fourth description of crypts or chapels of larger dimensions were destined for places of meeting and worship.

Very exaggerated notions have been entertained as to the horizontal extent of the Catacombs, even to supposing them to reach as far as Tivoli on one side and to Ostia on the other; from the most accurate surveys made of late years, it is now certain that most of them form insulated systems of excavations, having an inconsiderable lateral extent and seldom communicating with each other. About sixty have been enumerated, most within a circle of 3 m. from the modern walls, the farthest removed being that of St. Alexander, about 6 m. on the Via Nomentana.

An attempt has been made to calculate the number of bodies deposited in these early cemeteries by that of graves which exist within a given area in those already explored; but as the knowledge possessed of the extent of galleries in each is very incomplete, the results deduced from such calculations are unsatisfactory, amounting to little better than guess-work. Padre Marchi, who had paid more attention to Christian archæology than any modern author, supposed that each cemetery contains 100,000 graves, and, there being sixty in all, it would follow that up to the end of the 6th cent., after which the Christians enjoyed unrestricted liberty of worship and of interment for their dead above ground, the number deposited in the Catacombs would amount to six millions.* As to

* Sig. Michele di Rossi calculates that the galleries of the Catacombs in the immediate vicinity of the city occupy a length of 957,800 yards (876,000 metres), or 587 geographical miles—a very small portion only of which has been explored.

the age of the Catacombs, some date soon after St. Peter's martyrdom, but by far the greater number are subsequent to the middle of the second cent. ; they were often repaired in later times, when they became the resort of penitents and pilgrims to the tombs of the martyrs and early popes.

Many of the crypts or Cubicula, originally family vaults, were subsequently converted into places of worship, and may be considered as anterior to the time of Constantine: it was only after the conversion of that Emperor to Christianity that its rites were permitted to be celebrated in public, but long afterwards, from the sanctity of the localities, these crypts continued to be resorted to for devotional purposes.

It was in later times that oratories and churches were erected over the entrance of the principal cemeteries, with more convenient means of access in the form of stairs. Several of these churches have been subsequently amongst the most celebrated in and about Rome. St. Peter's was erected over the cemetery of the Vatican, St. Paul's over that of Santa Lucina, San Lorenzo over those of S. Hypolitus and S. Cyriaca, and the beautiful basilica of S. Agnese over the catacomb in which that virgin martyr was interred.

Although the greater number of the Christian dead were deposited in Loculi, Arcosolia, or Cubicula, a few were placed in marble urns decorated with Christian emblems; some of these sarcophagi may be still seen *in situ*, and others in the Christian Museum at the Lateran, although it is probable that the greater number of the latter were in the churches at the entrance of the Catacombs, or in the vestibules of the basilicas subsequently erected on their sites.

The history of the Christian cemeteries about Rome has occupied a good deal of attention of late years. They were for the first time most thoroughly explored by a Maltese named Bosio; his researches being published after his death in a ponderous folio,* which contains a detailed description of most

of the catacombs then known, with a few ground-plans and copies of their paintings and inscriptions. The perusal of this work will well repay those interested in Christian archæology. It is only, however, during our own times that this branch of antiquarian research has been resumed in a really scientific manner, and with the view of connecting the early Christian paintings and sculptures with the history and ceremonies of the primitive Church: for this we are indebted in a great measure to the late Father Giuseppe Marchi, a learned Jesuit, the most accurate modern interpreter of early Christian archæology. His work* is a model of learning and diligent research; it is to be regretted that circumstances had prevented his following it up as was intended with a description of the immense number of inscriptions, sculptures, paintings, &c., which exist in the Museums of the Vatican, of the Lateran, Collegio Romano, &c. A French work on a magnificent scale has been since published under the patronage of the Académie des Inscriptions, and at the expense of the Imperial Government, on the Roman Catacombs, by Mr. Perret; † it contains copies of many of the inscriptions published by Bosio, and of the most remarkable paintings discovered in them: it is to be regretted that the latter have been too artistically worked upon, to give them a degree of pre-Raphael-like beauty which does not exist on the originals, thus depriving them of much of their primitive interest and rude artistic character. Following in the steps of Padre Marchi, his pupil Cav. de' Rossi is now engaged, under the patronage of Pius IX., in preparing for publication a complete collection of all the Christian inscriptions, extending to the end of the 6th cent., amounting to upwards of 11,000.‡ The works of

* Monumenti Primitivi delle Arti Christiane, nella Metropoli del Christianismo, designati ed illustrati, in 4°. Roma, 1844-45. The work with its 70 plates, is confined to the topography and architecture of the catacombs.

† Les Catacombes de Rome, par Louis Perret. 6 vols. folio. Paris, 1852, 1853.

‡ Inscriptiones Christianæ Urbis Romæ sæc prioribus a Christo sæculis postæ, 1 vol. fol. of

* La Roma Sotterranea di Antonio Bosio. 1 vol. folio. Roma, 1632.

Gerbet, Gaume, Raoul Rochette, &c., in French, of Maitland and Macfarlane in English, are compiled from Italian sources, and have small pretensions to originality. An interesting, and, as far as its limited size permitted, a useful little work* upon the Roman Catacombs has been published by the Rev. Spencer Northcote, a Roman Catholic clergyman, who has made them the subject of his studies during a prolonged residence at Rome; his book, by far the best abridgment we have seen on the Christian cemeteries round the Eternal City, and its museums of early Christian art, will prove a convenient manual to those who take an interest in this branch of archaeology.

A very interesting work has appeared on the Roman Catacombs, "*Roma Sotteranea*, or some Account of the Roman Catacombs," by the Revs. J. Spencer Northcote and R. Brownlow (London, 1 vol. 8vo., 1869), in which the visitor will find the best description of them in our language; although it purports to be the abridgment of an Italian work, it contains much general information on the early Christian Cemeteries, and will be the best guide to our countrymen at Rome on a subject now attract-

600 pp., 1861, to be procured at Spithöver's library. Cav. de' Rossi is also engaged on a more general work upon the Catacombs, under the title of '*Roma Sotteranea Cristiana*,' the first two volumes of which embrace the general history of the Catacombs, and the description of that of S. Callixtus. Cav. de' Rossi also publishes a bimonthly journal (*Bullettino dell' Archeologia Cristiana*) in which new discoveries in the Catacombs are announced.

Upon the subject of the paintings at present visible in the Catacombs, there is a great exaggeration of a recent English author's statement that "they have in a very large proportion been renewed in the eighth and ninth centuries, according to the fashion and ideas of that period. Many have also been renewed in the 18th century." Catalogue of a series of Photographs illustrative of the Archaeology of Rome: Oxford, 1867.

* The Roman Catacombs, or some Account of the Burial-places of the early Christians in Rome, by the Rev. J. Spencer Northcote, 1 vol. 12mo. 2nd edit. London, 1859. More recently the Rev. J. W. Burgon, of Oriel College, has inserted a series of letters on the early Christian Inscriptions and Monuments of Rome in the '*Guardian*' newspaper from Aug. to Dec. 1860; since collected in a volume entitled '*Letters from Rome to Friends in England*,' 1 vol. 12mo. 1862.

ing so much and well deserved attention.

Cardinal Wiseman's *Fabiola* contains much useful information on the Catacombs, derived chiefly from Marchi and de' Rossi, mixed up with a great deal of fiction: although it cannot serve as a Guide, the elegant style of its author, and his extensive knowledge on the history of the early Church, will render its perusal interesting after visiting the sacred localities referred to in its pages. Connected with the Catacombs, the work of Father Garucci now in progress of publication, on the minor monuments, utensils, &c., of the early Christians, and discovered for the most part in these cemeteries, will prove a valuable addition to this department of antiquarian research.

The catacombs are placed under the jurisdiction of the Cardinal Vicar of Rome, assisted by a Board or Commission of Sacred Archaeology. Except for those of St. Sebastian, which are at all times accessible, a special permission to visit the others must be obtained at the Cardinal Vicar's office, No. 70, in the Via della Scrofa, where it is always very obligingly granted on application to the Secretary of His Eminence, or it may be obtained through the managers of Piale's or Spithöver's Libraries. These permissions are generally issued for the Catacombs of S. Agnese, S. Callisto, and SS. Nereo and Achilleo, the two latter being situated near each other. The custodes will in general procure the necessary lights, for which a gratuity will be expected.

After this general sketch of the Catacombs we shall now give a brief description of the most remarkable in their topographical order, entering more into detail on those best worth the stranger's notice, as we pass in review the several localities.

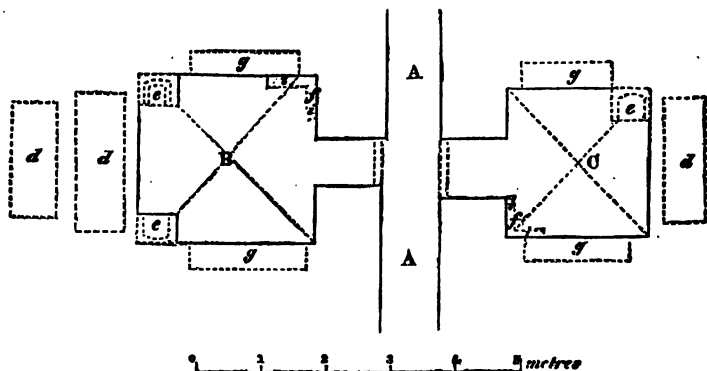
Commencing on the l. bank of the Tiber: outside the Porta del Popolo, rises a ridge of hills, the Monti Parioli, which extend to the river near the Ponte Molle, being the prolongation of the Pincian; it is chiefly composed of a freshwater deposit, in which have been excavated several cemeteries; the

most remarkable are those of Pope St. Julius before reaching the Casino di Papa Giulio, and farther on of St. Valentinus. There are some paintings in the latter, a Virgin and Child, and a representation of the Cross, but dating probably from as late as the 12th cent. On the opposite side of this hill are the Catacombs of SS. Gianutus and Bassilla, Ermetes and Pamphilus, and farther on in the direction of the Via Salaria those of SS. Priscilla and Brigida; in the first of these is one of the longest subterranean galleries yet discovered, and in the last, to which the entrance is from a villa, belonging to the Jesuits, on the l. of the road, a very curious circular chapel, and a Cubiculum decorated with mosaics—of rare occurrence in the catacombs—representing Daniel in the lions' den, and the resuscitation of Lazarus. At a short distance outside the Porta Salaria, beyond the Villa Albani, and entered from the Ciampi and Carcano Vineyards, is the Cemetery of Sta. Felicita or S. Antonio; it has 3 tiers of galleries much dilapidated. Not a trace remains of the ch. over it mentioned by William of Malmesbury. The Cemetery of SS. Thraso and Saturninus, which opens from the Villa Gorgolanti, on the opposite side of the road, and a short way farther on, is very extensive, but of difficult access. It contains numerous chambers, with the usual painted subjects. In one is an inscription, "Dormitio Silvestri"—the sleeping-place of Silvester. The last catacomb of any interest on the Via Salaria is that of *Santa Priscilla*, near the descent towards the Anio—the entrance from the farm buildings of the Vigna Belloni, near the high-road: in one of its chapels is a painting of a bishop seated, giving a veil to a female, whilst others surround her, amongst whom one holds a child in her arms, supposed to be Santa Priscilla, with one of her daughters, Praxedes or Pudentiana, converted by St. Pius, or Santa Domitilla, by St. Clement; and on the vault over a grave, a group of a female with a child, in which the partisans of early Mariolatry see the Virgin and infant Christ, which

they believe to date from the 2nd century; if so it would be the most ancient known representation of the Mother of our Saviour. The space which lies between the Via Salaria and Via Nomentana is rich in sepulchral excavations, the soil, a friable volcanic tufa, being well suited for the purpose. On the Via Nomentana, outside the Porta Pia, and in the precincts of the Villa Patrizzi, is the small Catacomb of S. Nicomedes, and at 1½ m. from the gate one of the most interesting of all the early Christian cemeteries—

The Catacombs of Saint Agnese. The entrance is from a vineyard on the l., about ¼ m. beyond the beautiful basilica of the same name. The cemetery of S. Agnese has long been celebrated for its good preservation, for the many paintings contained in its crypts, for its places of worship, and for its connection with an extensive arenaria, which forms a part of it; there are two tiers of galleries, the uppermost the most ancient. Descending the stairs, which probably date from the time of Constantine, we find ourselves in a gallery of considerable height, the walls of which are hollowed out into *loculi*, all of which have been long rifled of their contents. The visitor will remark the unequal size of these graves—that several are much deeper than others, when destined to contain side by side more corpses than one. Near some may be yet seen the impression of the glass vessel attached to the wall of the grave, which is supposed to have contained the blood of a martyr. At a short distance from the entrance is a rudely-scratched inscription, on the mortar closing of a grave, to a certain Abundantia and Turbantia, with the names of the Consuls of the year A.D. 336, thus fixing the age of this part of the cemetery. About 100 yds. farther on is the first cubiculum of any importance. It contains several graves, and, near the entrance from the gallery, a *Sedia*, or arm-chair, cut in the rock. This chamber is supposed to have served as a place of meeting for catechumens, the seat being that of the instructing priest or deacon. Not far

CUBICULI IN CATACOMBS OF S. AGNESE.



A, A. Gallery of Cemetery.

B, C. Cubicula, or Sepulchral Chapels, opening out of it.

d, d, d. Arcosolia, or Altar Sarcophagi.

g, g. Ordinary Graves, or Loculi.

e, e. Seats for Priests or Instructors.

f, f. Projecting Ledge for movable Paintings.

from this is a chamber for female catechumens, devoid of all kind of ornament, but having a seat on each side of the door, it being the rule amongst the primitive Christians that there should always be two priests or instructors, or a priest and a deaconess, present in assemblies of females. Proceeding farther, we enter a cubiculum with a vaulted roof; the altar, as usual, is in an arcossolium,* near which in one of the corners is a credence table, cut out of the tufa rock. The whole of this chapel is covered with stucco, on which are paintings of Moses taking off his sandals before ascending to the Mount, and his striking the rock; and over an arcossolium on the rt., the Good Shepherd, with Daniel in the Lions' Den on one side, and the Three Children in the fiery Furnace on the other. From here turning into the neighbouring gallery, we find a cubiculum, the paintings on which are well preserved. Over the arcossolium facing the entrance we see Christ

between six of the Apostles, the latter without nimbi round the head. The roof is divided into compartments in which are painted Jonas under the arbour, Moses striking the rock, Adam and Eve, and an *Orante* or female with uplifted arms in the act of adoration, with the Good Shepherd in the centre, surrounded by representations of fruits and flowers, &c. There is also in this chamber a small credence-table. One of the most interesting recesses in this catacomb is that known by the name of Cathedral or Basilica; it is not far from the entrance, but in the lower tier of galleries; it consists of 3 divisions; the most remote, the Presbytery, contains the episcopal chair, having low seats on each side for the priests. From the damp nature of the rock here, there are no paintings on the walls or vault, but on a projecting cornice are supposed to have stood moveable pictures during the celebration of the sacred rites, and two niches, possibly for small statues, and on the opposite side of the gallery a smaller cubiculum, also with columns, dividing it into 2 portions; it is supposed to have been destined for females, whilst the

* From *Arcus* and *Solium*, a sarcophagus cut in the rock. The prototype of the arched Gothic recess-tombs in our early English churches.

male portion of the congregation resorted to the larger basilica. The visitor who can afford time will do well before leaving this catacomb to examine the *arenariæ* or pits from which pozzolana was extracted before the excavation of the cemetery. They are at its farthest extremity, nearly under where the basilica of S. Agnese stands, and consist of a series of large gloomy caverns, very different in form from the sepulchral galleries. They appear to have been made use of as a vestibule to the latter, as stairs lead from them into the sepulchral galleries, and a deep excavated shaft, by which the corpses were probably lowered to their last resting places. It would exceed the limits of a work like this to describe even a tenth part of the particularities of this cemetery; but there is one which no visitor ought to omit to see. From a painting in it, it is generally known as the crypt or chapel of the Virgin; it is in the lower tier of galleries, and not far from the entrance to the catacomb; it consists of a square cubiculum approached by a flight of steps, and preceded by an oblong vestibule; at the farthest extremity is an altar under an *arcosolium*, over which is a painting—which unfortunately has been mutilated by a grave being cut through it in more recent times—of a female with outstretched arms, as an *Orante* or in the attitude of praying, with a boy in front, supposed to represent the Virgin and the youthful Saviour; whilst on either side is the *labarum* or monogram of Constantine, which shows that it is at least not older than the 4th cent. The absence of the aureola of glory, or nimbus, would indicate that it was anterior to the middle of the 5th cent., when that ornament appears to have been first introduced. On the arch above is a figure of our Saviour with others in adoration on either side. In the lowest tier of galleries, and not far from the chapel of the Virgin, is a well-preserved chamber, called the *Baptistery*: from a spring running through it, it has been supposed to have been used in the baptismal rites; in its corners are rude imitations of columns,

cut in the tufa rock, and on one side a deep niche, probably to contain the sacred vessels; the roof being covered with stalactite, all the paintings have been lost. In passing through the sepulchral galleries it will be seen that, although most of the graves had been opened, there are several still intact, some of which bear inscriptions either cut on the slabs of marble, or painted on the tiles, by which they are closed; on some are roughly scratched, upon the closing cement, Christian emblems; amongst others, rude representations of a palm-branch, supposed to mark the resting-place of those who suffered martyrdom; on others, impressions of coins, more rarely of glass vases, and often names. The visitor will also remark that the numerous chambers used for worship are for the most part in pairs in this cemetery, that is, that two open opposite to each other, out of the sepulchral gallery, as is shown in the annexed woodcut, in which A represents this gallery; B C the altar cubicula; *d* the *arcosolia* behind the altars; *e e* seats for instructors or priests cut in the tufa; *f f* ledges near the entrance, on which are supposed to have been placed moveable paintings; *g g* loculi or graves cut subsequently in the walls of the cubiculum. The smaller cubiculum C is supposed to have been destined for females. No inscription has been found in this cemetery of an earlier date than the end of the 2nd cent.; indeed, the greater part of it may be referred to the 3rd and 4th; it does not appear to have been much used at a later period.

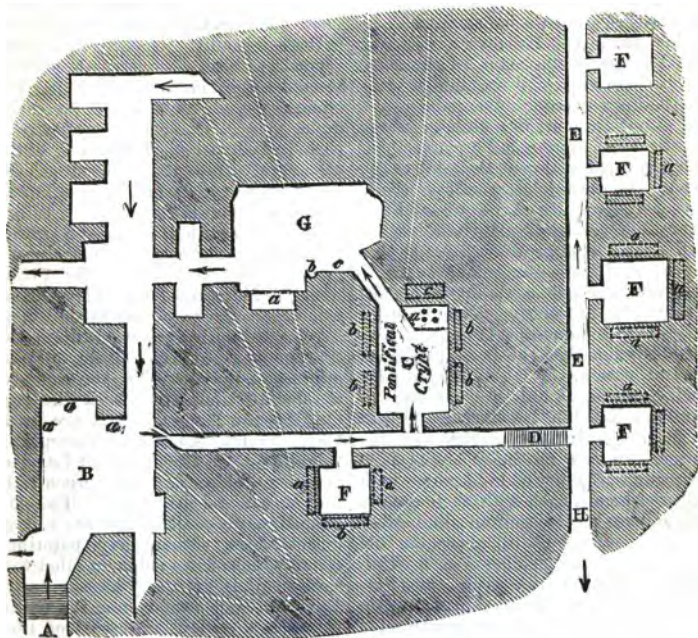
Resuming our topographical survey, about 4 m. beyond S. Agnese, and close to the Via Nomentana, is that of S. Alessandro, over which has been discovered of late years the basilica dedicated to that pontiff of the 2nd cent., and which will be more fully noticed in our excursions from Rome. On each side of the Via Tiburtina, and before reaching the Anio, are several cemeteries, especially near the basilica of San Lorenzo, which is placed over that of Santa Cyriaca: the late excavations behind this ch. for enlarging the adjoining Cemetery have laid

open several of its sepulchral galleries. On the opposite side of the road is the Cat. of St. Hypolitus. The most remarkable cemeteries on the Via Labicana, which follows, are those of S. Castulus, 1 m. outside the Porta Maggiore, of SS. Peter and Marcellinus, and of St. Helena, noticed in our description of the tomb of that empress (p. 82) at Torre Pignattara. The catacomb of SS. Peter and Marcellinus is remarkable for some of its paintings—an Agape, or Love Feast; the Virgin receiving the Offerings of two of the Magi; Christ between S. Peter and S. Paul, and below, 4 saints buried here—Petrus (not the Apostle), Gorgonius, Marcellinus, and Tiburtius, and four streams issuing from beneath a mound, on which stands the mystic lamb; over one is written the word *JORDAS*; the entrance to this cemetery is from the ch., that of S. Helena from the *Vigna del Grande*, a little farther on. The vicinity of the Via Latina is rich in catacombs; 1 m. beyond the Aurelian wall is that of Santa Eugenia; and at the 2nd milestone beyond the Porta Maggiore, where the ancient road is intersected by the modern one to Albano, is the cemetery of *i Santi Quattro*, on the l., near the recent excavations which have led, amongst other discoveries, to that of the basilica of St. Stephen, erected by St. Leo I. in the 5th cent. The other catacombs on the Via Latina are those of Apronianus, Gordianus, Tertullinus, &c. But of all the roads leading out of Rome there is none near which we meet with more interesting Christian excavations than along the Via Appia, and its neighbouring embankment the Via Ardeatina, the most celebrated of which are those of S. Callixtus and S. Pretextatus on the former, and SS. Nereus and Achilleus on the latter, and which now, being easy of access, can be visited with great facility.

The Catacombs of S. Callixtus, which have acquired an historical interest from the recent discoveries of the sepulchral inscriptions of some of the early popes, are situated beneath that

triangular space which separates the Via Appia from the *Via Ardeatina* or *Strada della Madonna del Divino Amore*, and which in classical time was occupied by the Campus of the Divus Rediculus, and at present by the Vigna Amendola; the entrance to them is near where stood the second Milliarium on the Via Appia, and is easily found by a marble tablet having the name engraved over the door leading into the vineyard. The Cemetery of S. Callixtus, long confounded with that beneath the basilica of St. Sebastian, appears to be distinct from the latter; it is very extensive and has been only partially examined; its most curious portions being in the immediate vicinity of the entrance. As this catacomb is one of the most interesting and frequently visited, we have annexed a ground-plan of its very important portion. Descending by a flight of ancient steps (A), which date from a period subsequent to Constantine, and near which stood a ch., in which Pope Damasus and his family were buried (some fragments of the walls may be seen in the neighbouring farm-buildings), we arrive in a kind of open space or vestibule (B) surrounded with *loculi* or graves, and remarkable for the numerous inscriptions (*a a*) scratched on its stuccoed walls by devotees and pilgrims who had come here to visit the resting-places of the saints whose remains lay in the neighbouring chambers. They consist chiefly in invocations to these saints and martyrs, mostly written in a very barbarous style. From here, after passing a sepulchral cubiculum (F), a narrow gallery brings us to the sepulchral Chamber (C) of the Popes, in which were deposited, as shown by their inscriptions in Greek characters (*b b b b*), the bodies of Eutychianus, A.D. 275; of Anterus, A.D. 235; of Fabianus, A.D. 236; and of Lucius, A.D. 232. To the names of the two latter are added the designations of *epi*s and *martyr*. Some of the graves remain without inscriptions; there is reason to suppose that S. Urbanus, A.D. 223, lay in one of them, as well as S. Sixtus, martyred in the neighbouring cemetery of Pretextatus. At the end of this crypt is

**GROUND PLAN OF THE PART OF THE CATACOMBS OF ST. CALLIXTUS CONTAINING
THE PAPAL CRYPT.**



- A. Entrance.
- B. Vestibule with scratched Inscriptions.
- C. Chapel of the Popes.
 - a. Altar.
 - c. Inscription of P. Damasus.
 - b. Graves of the Popes.
- D. Stairs leading to Gallery with

- F. F, F, F, Cubicula, or Sepulchral Chapels
with Arcosolia, *a, a, a, a.*
G. Cubiculum of Sts. Cæcilia.
a. Arcosolium.
b. Portrait of Christ.
c. Paintings of SS. Urbanus and Cæcilia.
H. Gallery leading to the Cubiculum of S.
Cornelius.

supposed to have been laid Pope S. Sixtus II., who suffered martyrdom under Valerian (A.D. 258). Where stood the altar (a) is an inscription composed by Pope Damasus, who died in A.D. 384, engraved in the peculiar beautiful characters which we see in the numerous inscriptions set up in the different catacombs by that pontiff; it is interesting as alluding to the popes buried here, ending with a wish to be laid near them himself, but which, in his humility and respect, he dared not aspire to:—

"HIC FATEOR DAMABUS VOLUI MEA CONDERE
MEMBRA
SED CINERES TIMEO SANCTOS VEXARE PIORUM."

Round this cubiculum are fragments of torse marble columns, with Corinthian capitals, the base of one served probably to support a credence-table; and fragments of a sarcophagus of a later period. Opening out of the cubiculum of the popes, we reach by a narrow passage a larger crypt (G) of an irregular form, called the Cubiculum of St. Cæcilia, in which, under

a wide *arcosolium*, is a *sarcophagus* (a) cut in the tufa, in which the body of that saint was deposited by Urbanus, after her martyrdom, and which it is known was removed by that general plunderer of the catacombs, Paschal I., to her ch. in the Trastevere, where it now lies under the beautiful statue by *Stefano Maderno*. On the side of this *arcosolium* are some curious paintings—one of our Saviour, in a circular recess (b), the head surrounded by a nimbus, where burned a lamp at the tomb of the martyr; on the adjoining wall (c) a full-length figure of St. Urbanus with his name, and above, of a Roman lady in rich attire, most probably intended to represent St. Cæcilia. These paintings are now supposed not to be anterior to the 7th centy. From here we may explore numerous long galleries: out of that marked E E in the plan open several *cubicula* (F F), interesting for their paintings, chiefly referable to Baptism and the Eucharist, the fish being the principal emblem of the latter. In one of these crypts is a painting of four male figures with uplifted hands, each with their names, placed over an *arcosolium*; in another are representations of peacocks, the emblems of immortality; in a third, Moses striking the rock, and ascending to the Mount; in a fourth, a Grave-digger (*Fossor*) surrounded with the implements of his trade; in a fifth, the Good Shepherd, with the miracle of the paralytic taking up his bed; in a sixth, a Banquet of 7 persons, supposed to be the seven disciples alluded to in the 21st chap. of the Gospel of S. John. These paintings, as well as the greater part of the Catacomb, are referred to the last half of the 3rd cent. In a more distant *cubiculum* is a massive cover of a *sarcophagus* in marble, with sculptures at the angles of the Good Shepherd sitting under a palm-tree, on which stands a cock: the urn to which it belonged has not been discovered, but is supposed to have contained the body of Pope Melchiades (A.D. 313); the cover is roofed-shaped, not unlike one lately discovered in the painted tomb at the second mile on the Via Latina. In this *cubiculum*

is a low seat or bench, with two higher ones, destined probably for catechumens and their instructors. In a seventh is a deep altar recess surmounted by an arch with rude mosaics, a branch of art of rare occurrence in the catacombs. Recently in another crypt have been discovered three large *sarcophagi* in marble, containing the bodies, which have been preserved under glass. The urns are of a good period of Christian art, probably of the 4th cent. One with masks at the angles of the cover has a bas-relief of a female in adoration (*Orante*), with a venerable bearded figure on either side; in this group some archæologists pretend to recognise the Virgin with SS. Peter and Paul. The second urn has a figure of the Good Shepherd, with the wave ornamentation of the pagan *sarcophagi* of the 3rd and 4th cent.: the space for the name of the deceased had never been filled up. On the third *sarcophagus* are early Christian reliefs of the often-repeated subjects—the resuscitation of Lazarus, Adam and Eve and the serpent, the miracle of the paralytic. The last chambers we shall notice are a large circular one without any paintings, out of which open 4 *cubicula* filled with graves—it is generally known as the Rotonda; and not far from it one that contains a curious memorial of Pope Damasus, a long inscription in verse in honour of S. Eusebius, but which is the more interesting as having the name of the person who cut it in two vertical lines, a certain *Furius Dyonisius Filocalus*; it is engraved on a slab of marble which had served at an earlier period for a very different purpose, a laudatory inscription to Caracalla by M. Asinius Sabinianus. The inscription of Pope Damasus is curious from its reference to the Heresy of Heraclius, during which Eusebius, who is designated simply as *Rector*, became a voluntary exile, retiring to Sicily, where he died. In the part of the cemetery nearest to the Via Appia, and which formed a separate one in earlier times, and the examination of which generally concludes the visitor's tour over the Ca-

tacomb of S. Callixtus, is the Chapel or Cubiculum of St. Cornelius: it is in the form of a square chamber, having over what constituted the altar a wide grave or *loculus*, from which the body of the saint was removed to Germany. This pope, who lived in the middle of the 3rd cent., suffered martyrdom at Civita Vecchia. Fragments of an inscription, with the letters NE and LIVS MARTYR, were discovered near the surface during the first excavations here, and at a later period, built into an adjoining wall, the fragment wanting to complete it as now seen—*Cornelius Martyr Ep.* On the side walls are rude paintings of SS. Cornelius and Cyrian; the latter saint was not buried here, but his feast was celebrated on the same day. Before the cubiculum is a short pillar, on which stood a lamp that was kept constantly burning before the shrine, the oil from which was sent as a most precious gift, in the middle ages, to sovereigns, as we see in the list of the relics bestowed by St. Gregory on Theodolinda, and bequeathed by her to the Cathedral of Monza (*Handbook for N. Italy*), where it is designated as *Ex Oleo Sancti Cornelii*. On the adjoining wall are rude paintings of S. Sixtus, who suffered martyrdom in this cemetery in A.D. 128, and a mutilated Damasian inscription.

Before leaving the cemetery of St. Cornelius, the visitor will do well to examine two chambers beyond the Altar of the Martyr, in one of which are paintings of the Good Shepherd and other early Christian emblems; and afterwards to descend into the lower tier of galleries by the fine stairs, which traverse 3 tiers of these subterranean passages. In the lower or fourth story are several undisturbed *loculi*: on the marble slab closing one is the name of Rufina in Greek letters, and on another a Greek Cross beneath the name of the occupant. It is probable that the paintings in the upper part of this Catacomb date from the 2nd centy.; those at a lower level being of a later period, it being the custom of the early Christians to commence their excavations near the surface, and to extend them

downward as the upper galleries became filled with corpses.

The cemetery of S. Callixtus is of considerable extent, and consists of two higher tiers of galleries, with three intermediate lower ones or *entresols*: they are in general flat on the roof, and several are lighted by vertical shafts or *luminaria*, narrowing towards the surface, and funnel-shaped downwards, one illuminating at the same time two or more crypts. It appears to have been in ancient times one of those most resorted to by pilgrims, and to have been considered with very particular devotion by the early Christians. Amongst these pilgrims, two from the diocese of Salzburg have left a very interesting diary of their visit to this catacomb in the 8th centy., which has guided Cav. de' Rossi in his curious researches on the sepulchres of the early popes.

In the Vigna N. of that in which is situated the opening to the cemetery of St. Callixtus, Cav. de' Rossi has rediscovered in 1867 another historical Catacomb, that of Santa Balbina, which will probably afford many interesting relics. No excavations have been yet undertaken in it.

On the opposite side of the Via Appia, from the Catacomb of St. Callixtus, in the vineyard behind the *Casale dei Pupazzi*, is one of the entrances to the *Catacomb of Pretextatus*, the 2nd great Christian cemetery on the Appian; it is of considerable extent, forming the l. side of the road leading to the ch. of S. Urbano, and is celebrated in the history of the Martyrs, under the names of Pretextatus and Januarins, as that of Callixtus, of S. Callisti ad Sextum. Hitherto it has been little examined, but it offers the unique example of a large square crypt, covered with some of the finest early Christian paintings and arabesques, representing foliage and birds, and consists of brick, with a large *luminare* at the intersection of its arches. From some inscriptions it appears to date from the end of the 4th centy., and to have contained the remains of SS. Januarius, Agapetus, and Felicissimus, deacons of Pope S.

Sextus, who suffered martyrdom here in A.D. 162. In later times 2 churches dedicated to SS. Tiburtius, Valerian, and Maximus, companions in martyrdom of Sta. Cæcilia, were built over it. Excavations are now progressing with every prospect of interesting discoveries being made. In another part of this catacomb, but which appears entirely distinct, and separated from the Christian portion, some Mithraic paintings and inscriptions exist over 3 of its *arcosolia*. These paintings have been the object of much controversy amongst writers on Christian archæology.

The 3rd great Christian cemetery on the Via Appia is that of the *Catacombs*, properly so called, under the church of S. Sebastian.

Beyond the catacomb of Pretextatus, but separated from it by a cross-road that leads from the Appian to the ch. of Sant' Urbano, is the *Vigna Randanini*, in which was discovered in 1859 a Jewish subterranean cemetery. The entrance to this *Vigna* is nearly opposite to the ch. of S. Sebastian.

Jewish Catacomb.—There are 2 openings by which access can be had to this cemetery; the principal one, abutting to the road leading to S. Urbano, consists of an oblong atrium; the other by a flight of steps from near the Casale of the *Vigna*. The first is to be preferred. Here we descend into an oblong chamber open to the sky, but originally vaulted over, the floor being of white and black mosaic, the walls in *opus reticulatum*,* but subsequently cased over, and *arcosolia* pierced or built in it. There is every reason to suppose that this chamber formed a part of a pagan dwelling, added by the Jews to their cemetery at a time when this mode of interment was no longer forbidden by the Roman authorities. From this atrium, in which

* This species of construction, described by Vitruvius, consists of a facing, on an ordinary stone or brick wall, formed of prisms of volcanic tufa, arranged obliquely so as to resemble a net-work. It appears to have been in use from the time of Sylla, and to have been used until the reign of Hadrian. It resembles vertically the modern pavement of the city, the prisms being generally of tufa, seldom of lava as in the latter.

remains of a richly-decorated marble sarcophagus, with Jewish symbols, were found, and several graves sunk in the floor, a door opens into the purely subterranean portion of the catacomb, by a square chamber, in which are remains of a well, and of several graves and sarcophagi sunk in the floor. From this a low door leads into one of the principal galleries, out of which open 6 square chambers or *cubicula*, one of which is very remarkable from the paintings of the seven-branched candelabrum on the roof and walls, and for a large white marble sarcophagus sunk beneath the floor, the bas-reliefs and other sculptures on which were gilt. This sarcophagus resembles in its style those of the 4th centy. Along the gallery are numerous *loculi* or graves, some with the seven-branched candelabrum scratched on the mortar with which they are closed. A lateral passage leads to several other square chambers, and to a large irregular open space, which has all the appearance of a real *arenaria*, or sandpit, as we have seen in the catacomb of S. Agnese. A tortuous passage forms the continuation of the principal gallery, beyond which are several of those graves called *Cocim* by Rabbinical writers. They are sunk in the floor of the gallery, and at right angles with its direction. These *cocim* consist, like those in the atrium at the entrance, of several tiers of cells placed one above the other, each capable of holding a corpse. Farther on still is a very curious double *cubiculum*, remarkable for the paintings on the roof and walls of human figures, a female with a cornucopia, a winged Victory with a palm or wreath, *genii*, symbols of the seasons, birds, fruit, a caduceus, &c., but without a trace of Jewish emblems. Near here is the minor entrance to the catacomb, which opens towards the Via Appia, near the Casale of the Vineyard. It is preceded by an oblong atrium, round which are raised benches or seats, probably for the persons who attended the dead to their last resting-places.

The inscriptions on marble slabs

CATACOMBS OF

ST. CALIXTUS.

Area I. 1. Crypt of the Popes.

2. " of St. Cecilia.

3. *Cubiculum* of Orpheus.

a. *Griffia* (Sophronea).

b. " (Area II.)

4. *Cubiculi* of the Sacraments.

5. *Arcosolium* with paintings.

6. *Cubiculi* of sacred meeting (sarcophagus

of Pope Melchior).

7. *Arcosolium* with paintings.

8. *Cubiculum* of the Ocean.

9. Crypt of St. Eusebius.

10. Vestibule of the Crypt of St. Eusebius.

11. Crypt of the martyrs Calocerus and

Partenius.

12. *Cubiculum* painted with historic scenes.

13. " of sacred meetings.

14. *Arcosolium* with paintings.

15. *Ambulacrum* with inscriptions over the loculi.

Area IV. Crypts of Lucina.

16. Remains of the great Monument on the Appian Way

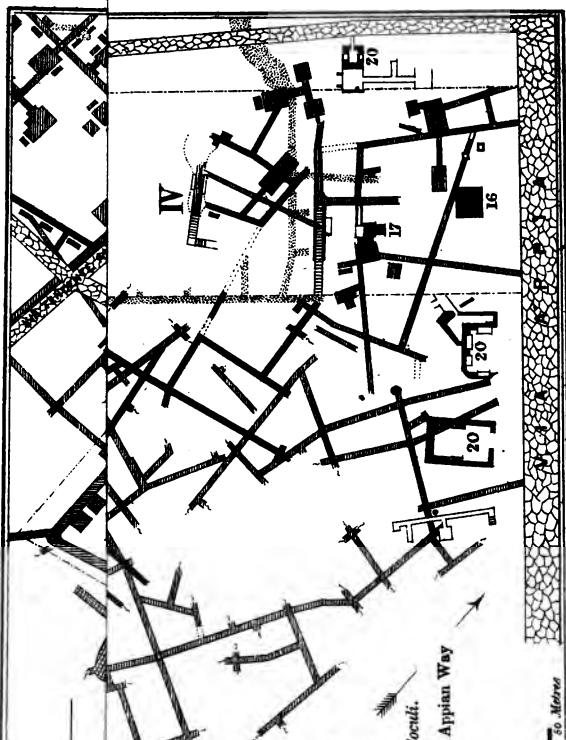
17. Sepulchre of St. Cornelius.

18. Primitive *cubiculum* of the fish.

19. *Cubiculum* with primitive paintings.

20. Sepulchral monuments above-ground.

METRICAL SCALE (1:2 1000)



that have been discovered amount to nearly 200. Not one of a Pagan or Christian character has been hitherto met with: about two-thirds are in Greek letters, although generally expressing Latin words; the remainder in Latin. When they refer to the occupations of the deceased, it is always to functionaries of the synagogue, such as rulers (*αρχοι*), scribes (*γραμματοι*), &c.; and many proper names unmistakably Hebraic, as all the emblems are—the seven-branched candelabrum, the lulab, &c. Not a single trace of the Hebrew character has yet turned up; only one gives a clue to a date, and this of the Consulate of Avienus in A.D. 502. From the vast quantity of marble fragments, it is evident that this catacomb had been rifled of its valuable contents, and at repeated periods. Most of the inscriptions were displaced: they are now fixed on the sides of the galleries near the places where they were dug up.

The absence of every Christian emblem, the numerous representations of undoubted Hebrew symbols met with, and the designation of the offices in the synagogue, show that this cemetery belonged exclusively to the Jews, who we know inhabited in considerable numbers the nearest quarter of Rome about the Porta Capena and the Valley of Egeria, as noticed by Juvenal in speaking of the journey with his friend Umbricius:—

*Nunc sacri fontis Nemus, et delubra locantur
Judæi.—Sat. III.*

A small Hebrew Catacomb has been recently discovered in the *Vigna Ci-marra*, behind the ch. of St. Sebastian, in the angular space between the Via Ardeatina and the road leading to it from opposite the Circus of Maxentius. It is probably more ancient than that of the *Vigna Randanini*. The inscriptions, which are in Greek characters, are all relative to officers in the synagogue, the emblems purely Jewish.

The only other Jewish cemetery discovered about Rome was on the side of the hill outside the Porta Portese: it was explored by Bosio, but all trace of it has been lost. It was also near a

Hebrew quarter, the Jews during the first two centuries of our era having inhabited the Transtiberine quarter of the Eternal City.

In another part of the *Vigna Randanini*, a large Pagan Columbarium has been opened; it resembles other sepulchral monuments of this class. From the inscriptions found over the cinerary urns, it dates from the early period of the Empire—the most interesting belonging to Liberti of members of the Junii Silani, a celebrated senatorial family.

Not far from the modern entrance to this Catacomb has been discovered the entrance to a smaller one, which appears to be entirely detached from it. It is excavated in the declivity of a rising ground, preceded by a handsome atrium or vestibule in Opus Lateritium, and which Cav. de' Rossi supposes to have been the original Cemetery of Domitilla. It opens into a gallery having chambers on either side, in which were originally sepulchral urns, all of which have disappeared, and on the walls of which are paintings in an excellent style, representing urns, foliage, and human figures, in the style of those discovered in the Villa of Livia on the Via Flaminia. There are few Loculi excavated in the walls. The same learned authority supposes this portion of the cemetery to be of a very early period; Cav. de' Rossi has arrived at the conclusion that the earliest mode of Christian burial was in sarcophagi placed in detached chambers, as in the Jewish cemetery, and that the Loculi or narrow niches cut in the tufa rock were of a later time. Adjoining the Atrium is a smaller chamber over a well-mouth, and on the other side a large edifice in tufa construction leading to galleries pierced with the ordinary Loculi of the 3rd centy. It is probable that the vestibule of the cemetery of Domitilla was a schola or place of meeting used during the sepulchral ceremonies.

Catacombs of Saints Nereus and Achilleus, situated at a short distance from those of St. Callixtus, on the rt. of

the Via Ardeatina, the entrance being close to the farm-buildings of Tor Marancia, where stood in Imperial times a rich Roman villa, probably of Flavia Domitilla, who lived in the reign of Commodus; during the excavation of which in 1827 by the Duchess of Chablais several works of art now in the Vatican Museum were discovered here. The most ancient part of this cemetery appears to date from the reign of Trajan, and to have contained the remains of SS. Nereus and Achilleus, and of Petronilla, a Roman lady of the family of the Aurelii, by some erroneously supposed to have been a child of St. Peter's, from his designating her as his daughter in piety. Flavia Domitilla, who opened this cemetery, is supposed to have been the daughter or niece of Flavius Clemens, the first member of the Imperial family who suffered martyrdom. Domitilla afterwards retired to the island of Ponza, but returned during the reign of Trajan, bringing with her the remains of her servants Nereus and Achilleus, which she deposited here. Such is the account given by ecclesiastical writers; if true, this would be the most ancient Christian cemetery about Rome, and which is in some degree confirmed by the good style of its paintings, and of the masonry of the vestibule in the best form of Roman brickwork. It consists of two principal tiers of galleries with as many lower and intermediate ones, a great part of which date from the 2nd cent. The entrance is from a handsome vestibule lately erected, in which we see some Christian inscriptions, and a marble sarcophagus found in a cemetery on the surface. From here we descend by a wide flight of steps into the galleries of the upper tier. These stairs are ancient, and the frequent walling of the galleries, many parts of which were widened subsequently to their original excavation, is attributed to Pope John I. in the 6th cent., in order to render the entrance more easy to the numerous devotees who resorted to the tombs of the martyrs. Near the bottom of the stairs is a chamber ornamented with Christian

emblems and arabesque ornaments, in which it is supposed Santa Petronilla was interred. One of the peculiarities of this cemetery is a very large *Luminare*, which served to light one of the extensive sepulchral chambers on the lower tier, the floor of which is paved with marble slabs. Near to here was discovered a curious inscription to a certain Quintus Cornelius, who was Prefect of Rome, and died in the reign of Tiberius; it is in handsome letters, but appears never to have been used for its intended purpose, perhaps from containing some errors of Latin; it was subsequently employed to close a Christian grave. It would be beyond our limits to notice even a tithe of the interesting objects here; we shall, therefore, only point to a few of the most remarkable. On the lower tier a circular chapel, or rather two semicircular apses, with a narrow intermediate gallery, on one of which is a painting of Christ, represented as a young man in the midst of the twelve Apostles. On the floor is a vessel containing scrolls of papyri; the seated figure on the rt. of the Saviour is considered to be St. Paul, that on the l. St. Peter. In the opposite apse is a representation of the Good Shepherd. In another chamber is an inscription to a certain M. A. Restitutus, and to his family *fidentibus in domino*, and in which the cubiculum is designated as an *Hypogeum*. In a third a representation of Orpheus, one of the few Pagan personages introduced into the Christian paintings, as symbolical of the charm of the word of God over barbarous nations. The painting of Elijah ascending to heaven from his chariot is not unlike the bas-relief of the same subject in the Lateran Museum, but, by a strange oversight of the artist, Mercury is represented at the horses' heads, which can be best explained by his having copied a pagan design. At each corner of this chamber are pilasters cut out in the tufa, covered with stucco, which had been painted; the painting on the vault has been supposed by Bosio and others to represent Christ. Not far from here, and on the walls of the gallery over an ordinary grave, is a curious

representation of the Virgin and Child, to whom 4 of the Wise Men are bearing gifts, 2 on each side: it is supposed to date from the end of the 2nd cent.; if so, to be the most ancient representation of the Mother of Christ; much importance has therefore been attached to this painting by the advocates of early Mariolatry. The reader will remark that 4 Magi are here represented, contrary to the generally supposed number 3; but as we have seen in the Museum of the Lateran, the number differs in the early Christian paintings and bas-reliefs, although that of 3* is the most general. The visitor will observe how frequently Greek inscriptions occur in this catacomb, and, what is singular, the frequent employment of Greek letters in the spelling Latin words. The cemetery of SS. Nereus and Achilleus was very carefully examined by Bosio, who spent a long time in it, and who, having lost his way in its labyrinths, describes the precautions he took to avoid a repetition of such an occurrence. In some of the chambers may be still seen his name written on the walls, as well as that of d'Agincourt, who was also an indefatigable explorer of the Roman cemeteries. These Catacombs are excavated in the most recent volcanic deposits of the Campagna, which here is very abundant in crystals of decomposed leucite. In some parts of the lower galleries may be seen projections of the older red lithoid tufa, similar to that of the Tarpeian rock.

The estate of Tor Marancia having been purchased by the late Mgr. F. X. de Mérode, extensive excavations were begun in spring, 1874, under the direction of Commendatore de' Rossi, which led to the discovery of the celebrated Basilica of SS. Petronilla, Nereus, and Achilleus. The subterranean church is built at a level corresponding to the first and second storeys of the Catacombs of Domitilla: its size being equal to that of the Constantinian Basilica of S. Lorenzo *fuori le mura*.

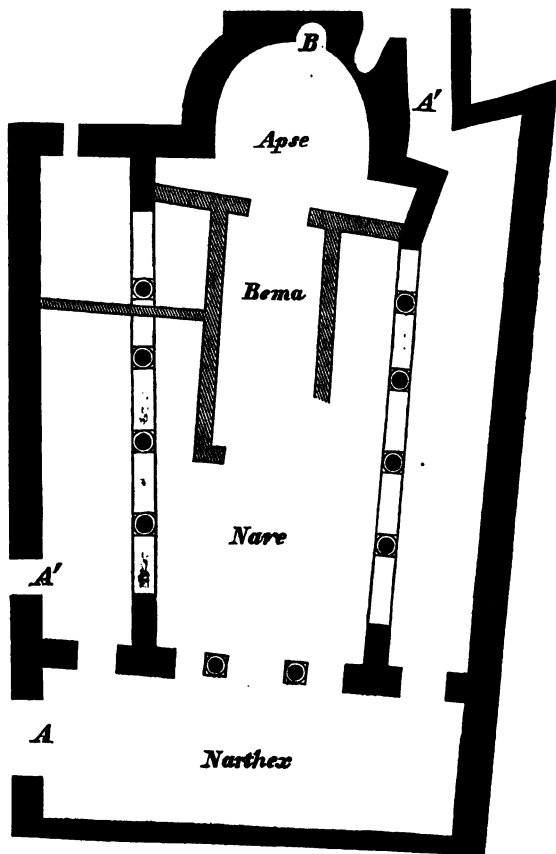
* The earliest written authority for this number is S. Leo the Great, in the middle of the 5th century, although earlier Christian sculptures represent 2, 3, and 4.

As shown in the following plan, it consists of a nave and two aisles, separated from it by 4 columns on each side of cipollino and African marble. The entrance from the narthex to the nave is ornamented with a couple of columns. The side doors, marked AA'A", lead to the galleries of the surrounding cemetery of Domitilla. The Præbyterium was enclosed by a marble railing or transenna, the foundations of which can still be traced. In the apse, and behind the altar, of which no trace remains, stood the marble episcopal chair, removed by Leo III., in the eighth cent., to the ch. of S. Nereus and Achilleus, on the Appian Way, from which S. Gregory the Great read his 28th homily. Near the niche, marked B, a curious *graffito* is preserved on the wall, representing a priest, dressed with the *casula*, in the act of preaching to the people—a record of S. Gregory's sermon.

The floor of the nave and aisles covers an interesting set of tombs, some of them belonging to the galleries of the pre-existing cemetery, walled up and destroyed in consequence of the construction of the ch., and some others of posterior date. One of the tombs, belonging to the earlier set, bears the date A.D. 390, and a second in the floor of the presbyterium, the date 12th of May, 395, from which circumstance we are enabled to fix the date of the construction of the church between 390 and 395, under the Pontificate of Siricius.

Among the inscriptions discovered in the ruins, two are particularly interesting for their historical value. One is the well-known eulogium of Pope Damasus, in Latin verses, in honour of the saints buried in the ch. The other contains the letters . . RVM . . ORVM, which must be completed *Sepulcrum Flaviorum*, as Domitilla, the owner of the villa above, and the founder of the cemetery, belonged to the Flavian family. (See De' Rossi's Bull. Di Arch. Crist. Seconda Serie. Anno V., n. I., II.) On the 23rd of December 1874, a fresco was discovered representing a Christian matron, having the name VENERANDA, and the figure of S. Petro-

PLAN OF THE BASILICA OF S. PETRONILLA.



nilla receiving her. In February 1875, excavations made in the galleries adjoining the basilica, brought to light a Greek inscription, in fine letters of the earliest period of Christian epigraphy, commemorating *Flavius Sabinus* and his sister *Titiana*, members of the Imperial Flavian family. But the most interesting discovery resulting from these excavations has been that of a column, such as in the ancient rite were used to

support the tabernacle of the altar. On its surface is a *basso-rilievo*, of the style of the 4th cent., representing the execution of a martyr, who, with his hands bound behind his back, and tied to a pole in the form of a cross, surmounted by a triumphal crown, is about to be slain by a soldier with upraised sword. Over the head of the martyr is the inscription *ACHILLEUS*. A fragment of the fellow-column has been found, which

evidently represented the martyrdom of Nereus, the companion of Achilleus.

In the space between the Via Ardeatina and the Via Ostiensis are numerous Christian excavations: the two most remarkable, of Sta. Lucina, or, according to De' Rossi, of Sta. Commodilla, over which stands the Basilica of St. Paul's, and where the remains of the apostle were deposited after his martyrdom; farther on, near the Ponticello di S. Paolo, is another cemetery; and still farther that of SS. Zeno and Anastasius ad Aquas Salvias, over which are the churches of le Tre Fontane, noticed in our description of those edifices.

There are few of the catacombs on the rt. bank of the Tiber of much interest for their extent, their monuments, or associations, if we except those of the Vatican. This was owing to the smaller amount of population in the Transtiberine district in ancient times; and to the geological nature of the soil, composed of marine marls, sands, and gravel, much less adapted for the purposes of excavation and of interment than the light, porous, and consistent volcanic tufa which forms the greater part of the Campagna on the opposite bank of the river. On the rt. side of the Via Ostiensis, and at a short distance beyond the modern Porta Portese, is the Cemetery of St. Pontianus, excavated for the most part in the gravel-beds; it is chiefly remarkable as containing what has been supposed to be a Christian baptistery, from a stream of water running through it, the channel of which had been diverted into a reservoir to form a font. Behind the latter is painted on the wall a cross with flowers and leaves, and two candlesticks. On the arch over the font is a representation of the Baptism in the Jordan, probably of the 6th centy. The cemetery of Abden and Sennen appears to form a portion of that of Pontianus; those of St. Julius, and of Santa Generosa, on the same road, are distinct excavations. Farther on, and high above the road, and here in the volcanic tufa, is the cemetery of Santa Passera, of inconsiderable extent; beyond the Porta di San Pancrazio, the

[*Rome.*]

ancient Porta Aurelia, stands the church of S. Pancrazio (p. 201); over the cemetery of Calepodius, and on the side of the Via Aurelia, a few hundred yards beyond the new entrance to the Villa Pamfili-Doria, that of S. Agata. It is well known that a cemetery existed at the foot of the hill of the Vatican, which acquired great celebrity as the place where St. Peter's remains were deposited after his crucifixion on the neighbouring height of S. Pietro in Montorio, and over which Constantine at the commencement of the 4th cent. erected the basilica in his honour which has since become the most magnificent edifice of the Christian world. The cemetery of the Vatican is over a more ancient one, the latter offering an almost unique example of being excavated in the marly strata; it must therefore have been of very inconsiderable extent. On the Via Triumphalis, near the Monte Mario, there are some sepulchral excavations, but it is doubtful if they are Christian.

Descending along the Tiber, and near the 5th mile on the ancient Via Campana, in the Monte delle Piche, is a small catacomb of some interest, beneath the site of the Sacred Wood of the Fratres Arvales. It bore the name of *Sancta Generosa ad Sextum Philippi*, and has some celebrity as the last resting-place of the Martyrs Simplicius, Fondanus, and Beatrix, who suffered in the reign of Diocletian, by being hurled from the Pons Lapidus. In one of the vaults is a painting of our Saviour, giving the benediction in the Greek manner, surrounded by Saints; it may date from the 6th or 7th century.

§ 35. PLAN FOR VISITING THE SIGHTS OF ROME IN 8 DAYS, ACCORDING TO LOCAL ARRANGEMENT.

To furnish to the traveller a greater facility for exploring the *Mirabilia* of Rome, we shall conclude our description of them by arranging the different objects in topographical order. We have already alluded to the disadvantages of a work written on this

plan, and pointed out the objections to the attempt to lionize Rome in a given number of days, on the principle laid down in certain guide-books. Upon these points the traveller will no doubt form his own judgment independently of books. By describing the monuments of Rome on a classified system, we have enabled him to select those that may most interest him; and by now supplying a topographical index, he will be able to portion them off into districts, and visit them according to his own convenience, and to the time at his disposal.

I. *Porta del Popolo to the Capitol.*

Porta del Popolo and Piazza.
Obelisk.
Ch. of S. Maria del Popolo.
Hospital of S. Giacomo.
Ch. of S. Carlo in Corso.
Pal. Ruspoli.
Ch. of S. Lorenzo in Lucina.
Pal. Chigi.
Piazza Colonna and the Antonine Column (Col. of Marcus Aurelius).
Curia Innocenziana.
Obelisk.
Temple of Neptune (Custom-house).
Pal. Sciarra.
Ch. of S. Ignazio.
Collegio Romano.
Ch. of S. Marcello.
Ch. of S. Maria in Via Lata.
Pal. Doria.
Pal. Bonaparte.
Piazza and Pal. di Venezia.
Pal. Torlonia.
Ch. of S. Marco.
Tomb of Bibulus.
Tomb of the Claudian Family.
Pal. Altieri.
Ch. of il Gesù.

II. *The Capitol to the Lateran.*

Capitoline Hill.
Piazza.
Fountain.
Palace of Senator.
View from the Tower.
Pal. of the Conservators.
Gallery of Pictures.
Museum.
Ch. of S. Maria di Ara Coeli.
Temple of Jupiter Capitolinus.
Tarpeian Rock.
Mamertine Prisons.
Roman Forum.
Tabularium.
Milliarium Aureum.
Clivus Capitolinus.

Ancient Rostra.
Temple of Saturn.
Temple of Vespasian.
Temple of Concord.
Arch of Septimius Severus.
Column of Phocas.
Basilica Julia.
Forum of Julius Caesar.
Academy of St. Luke.
Ch. of S. Martina.
Basilica Emilia (Ch. of S. Adriano).
Temple of Minerva Campensis.
Rostra Julia.
Ch. of S. Teodoro.
Via Sacra.
Temple of Antoninus and Faustina.
Temple of Remus (Ch. of S. Cosima e Damiano).
Basilica of Constantine.
Ch. of S. Francesca Romana.
Arch of Titus.
Palatine Hill.
Palace of the Cæsars.
Villa Palatina.
Temple of Venus and Rome.
Coliseum.
Meta Sudans.
Arch of Constantine.
Cælian Hill.
Ch. of S. Gregorio.
Ch. and Convent of S. Giovanni e Paolo.
Arch of Dolabella.
Ch. of S. Maria della Navicella.
Villa Mattei.
Ch. of S. Stefano Rotondo.
Ch. of i Santi Quattro.
Ch. of S. Clemente.

III. *The Lateran to the Quirinal.*

Villa Massimo.
Obelisk of the Lateran.
Basilica of the Lateran.
Baptistry.
Lateran Palace and Museums.
Scala Santa.
Gate of S. Giovanni.
Porta Asinaria.
Basilica of Santa Croce in Gerusalemme.
Temple of Venus and Cupid.
Amphitheatrum Castrense.
Porta Maggiore.
Aqueducts.
Tomb of the Baker Eurysaces.
Temple of Minerva Medica.
Columbarium of Lucius Arruntius.
Trophies of Marius.
Ch. of S. Bibiana.
Porta S. Lorenzo.
Basilica of S. Lorenzo.
Arch of Gallienus.
Ch. of S. Antonio Abate.
Ch. of S. Prassede.
Basilica of S. Maria Maggiore.
Obelisk.
Ch. of S. Pudenziana.
Ch. of S. Martino di Monti.
Ch. of S. Pietro in Vincoli.
Vicus Sceleratus.
Baths of Titus.

Sette Sale.
 Tor de' Conti.
 Forum Transitorium.
 Forum of Augustus.
 Temple of Mars Ultor.
 Forum of Trajan.
 Trajan's Column.
 Ch. of S. Maria di Loreto.
 Colonna Palace and Gardens.
 Temple of the Sun.
 Ch. of SS. Apostoli.
 Pal. Odescalch.
 Pal. Muti-Papazurri Savorelli.

IV. *The Quirinal to the Mausoleum of Augustus.*

Quirinal Palace and Gardens.
 Monte Cavallo and Obelisk.
 Fountain.
 Pal. della Consulta.
 Pal. Rospigliosi.
 Baths of Constantine.
 Ch. of Silvestro.
 Ch. of SS. Domenico e Sisto.
 Ch. of S. Agata de' Goti.
 Torre delle Milizie.
 Ch. of S. Vitale.
 Ch. of S. Andrea al Quirinale.
 Fontana de' Termini.
 Ch. of San Bernardo.
 Baths of Diocletian.
 Ch. of S. Maria degli Angeli.
 Prætorian Camp.
 Ch. of S. Maria della Vittoria.
 Sta. Susanna.
 Porta Pia.
 Columbarium of the Vigna di Lozzano.
 Ch. of S. Agnese fuori le Mura.
 Ch. of S. Costanza.
 Porta Salara.
 Villa Albani.
 Agger of Servius Tullius.
 Gardens of Sallust in the Vigna Barberini.
 Villa Ludovisi.
 Fontana del Tritone.
 Ch. of Cappuccini.
 Pal. Barberini.
 Fontana di Trevi.
 Ch. of S. Maria a Trevi (Crocefiera).
 Ch. of S. Andrea delle Fratte.
 Propaganda College.
 Piazza di Spagna and the Barcaccia Fountain.
 Ch. of la Trinità de' Monti.
 Obelisk.
 Houses of the Zuccheri and of Poussin.
 Villa Medici (Academy of France).
 Pincian Hill.
 Public Walks on Monte Pincio.
 Porta Pinciana.
 Villa Borghese.

V. *Mausoleum of Augustus to the Velabrum.*

Mausoleum of Augustus.
 Hospitals of S. Giacomo and S. Rocco.

Pal. Borghese.
 Pal. di Firenze.
 Pantheon.
 Ch. of S. Maria sopra Minerva.
 Biblioteca Casanatense.
 Pal. Lante.
 University (La Sapienza).
 Pal. Madama.
 Pal. Giustiniani.
 Ch. of S. Luigi de' Francesi.
 Ch. of S. Agostino.
 Angelica Library.
 Pal. Altamps.
 House of Raphael (Via de' Coronari).
 Pal. Ciociapordi.
 Pal. Nicolini.
 Ch. of S. Maria in Vallicella.
 Pal. Turci.
 S. Maria della Pace.
 Pal. Montecitorio.
 Ch. of S. Maria dell' Anima.
 Fountains.
 Obelisk.
 Pal. Pamfil.
 Ch. of S. Agnese.
 Pal. Braschi.
 Statue of Pasquin.
 Pal. Massimo.
 Ch. of S. Andrea delle Valle.
 Theatre of Pompey.
 Pal. Vidoni.
 Pal. Mattei.
 Pal. di Caserta.
 Fountain of the Tartarughe.
 Pal. Costaguti.
 Portico of Octavia.
 Ch. of S. Angelo in Pescheria.
 Theatre of Marcellus.
 Pal. Orsini.
 Ghetto (Jews' quarter).
 Pal. Cenci.
 Theatre of Balbus.
 Forum Orlitorium.
 Ch. of S. Niccolò in Carcere (Temple of Juno Sospita, &c.)
 Hospital of the Consolazione.
 Tarpeian Rock.

VI. *The Velabrum to the Fabrician Bridge.*

Forum Boarium.
 Arch of Janus.
 Arch of Septimius Severus.
 Ch. of S. Giorgio in Velabro.
 Cloaca Maxima and Acqua Argentina.
 Vigna Nuzsiner (Walls of Romulus and Palace of the Cæsars).
 Ch. of Sta. Anastasia.
 Circus Maximus.
 Baths of Caracalla.
 Ch. of SS. Nereo ed Achilleo.
 Tomb of the Scipios.
 Columbaria in the Vigna Codini, &c.
 Arch of Drusus.
 Porta S. Sebastiano.
 Columbarium of the Freedmen of Augustus.
 Columbarium of the Liberti of Livia.
 Basilica of S. Sebastiano.
 Catacombs.

Circus of Romulus.
 Temple of Romulus.
 Tomb of Cæcilia Metella.
 Tomb of the Servilli.
 Temple of Bacchus.
 The so-called Fountain of Egeria.
 Basilica of San Paolo.
 Ch. of S. Paolo alle Tre Fontane
 Porta S. Paolo.
 Pyramid of Caius Cestius.
 Protestant Burial-ground.
 Monte Testaccio.
 Emporium and Marmorata.
 Pons Sublicius.
 Aventine.
 Ch. of S. Prisca.
 Remains of Servian Wall in the Vigna del
 Collegio Romano.
 Ch. of S. Saba.
 Ch. of S. Sabina.
 Ch. of S. Alessio.
 Ch. of S. Maria Aventinense.
 Ch. of S. Maria in Cosmedin.
 Temple of Ceres and Proserpine.
 Bocca della Verità.
 Temple of Vesta.
 Temple of Fortuna Virilis.
 House of Cola di Rienzo.
 Ponte Rotto.

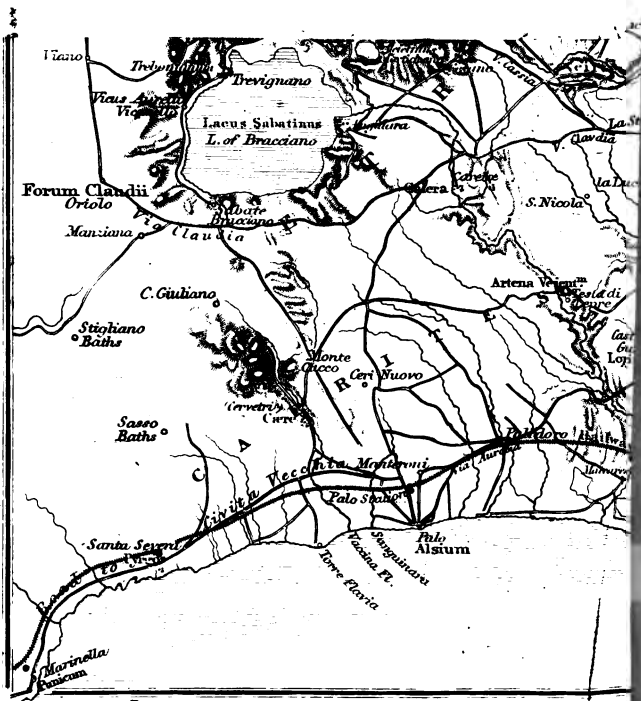
VII. *The Fabrician Bridge to the Ponte di S. Angelo.*

Ponte de' Quattro Capi (Pons Fabricius).
 Hospital of Benfratelli.
 Island of the Tiber, and Temp. of Æsculapius.
 Ch. of S. Bartolommeo.
 Ponte di S. Bartolommeo (Pons Gratianus).
 Trastevere.
 Ch. of S. Cecilia.
 Ch. of S. Maria del Orto.
 Ripa Grande and Hospital and Prison of S.
 Michele.
 Porta Portese.
 Ch. of S. Francesco a Ripa.
 Ch. of S. Maria in Trastevere.
 Hospital of S. Gallicano.
 Ch. of S. Crisogono.
 S. Pietro in Montorio.
 Fontana Paolina.
 Porta S. Pancrazio.

Ch. of S. Pancrazio and Catacombs of Cale-
 podius.
 Villa Pamphili-Doria and Columbaria.
 Pal. Corsini.
 Pal. Farnesina.
 Botanic Garden.
 Ch. of S. Onofrio.
 Ponte Sisto.
 Fontana di Ponte Sisto.
 Ch. of La Trinità de' Pellegrini.
 Hospital of the Pellegrini.
 Ch. of S. Carlo a Catinari.
 Pal. della Cancelleria.
 Ch. of SS. Lorenzo e Damaso.
 Pal. Silvestri.
 Pal. Farnese.
 Fountains.
 Pal. Spada.
 Pal. Falconieri.
 English College and Ch. of S. Tommaso degli
 Inglesi.
 Pal. Sacchetti.
 Ch. of S. Giovanni dei Fiorentini.
 Ruins of the Pons Triumphalis.

VIII. *Bridge of S. Angelo to Monte Mario.*

Borgo or Città Leonina.
 Ponte di S. Angelo.
 Mausoleum of Hadrian.
 Hospital of Santo Spirito.
 Pal. Giraud.
 Piazza of St. Peter's.
 Obelisk.
 Fountains.
 Basilica.
 Palace of the Vatican.
 Sixtine Chapel.
 Museum.
 Gallery of Pictures.
 Stanze of Raphael.
 Library.
 Manufactory of Mosaics.
 Gardens.
 Pontifical Armoury.
 Porta Cavalleggieri.
 Porta Angelica.
 Monte Mario.
 Villa Madama.
 Villa Mellini.



SECTION II.

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Residents who have passed the winter in Rome should take advantage of the best spring weather in March, April, and May, to explore the varied beauties of the neighbourhood. No time should be lost, for with summer heat comes

malaria, which takes possession of the Campagna and penetrates even to some of the villas of Tivoli. Among the hills the fresh bracing air relieves the stranger of all fear; though caution must be used in many places about remaining out after sundown and sitting out on the grass. The hill districts do not all possess inns endurable by English. Enquiries should be made before setting out, and in some cases letters should be obtained to the Factors of the great landowners.

N.B. Places of interest beyond a circle of 10 m. south of Rome,—as Velletri, the Volscian Hills, Segni, Anagni, Ferentino, &c.—are described in *Handbook for South Italy and Naples*, Routes 140, 141.

THE VIA APPIA.

This is one of the most interesting excursions from Rome, and one of those most easily accomplished, the ancient road being now open for carriages in its entire extent, from the city gates to Albano. For the casual visitor a few hours will suffice; but the antiquarian traveller will find matter for several visits, in the many curious monuments and inscriptions which line this *Regina Viarum*, between the Porta di San Sebastiano and Frattocchie, in an extent of nearly 11 Roman miles.

The Via Appia was one of the most celebrated lines of communication which led from the capital of the Roman World: it was commenced A.U.C. 441, or B.C. 312, by Appius Claudius Cæcus, the Censor. At first it only extended to Capua, but was afterwards prolonged to Brundisium, and became not only the great line of communication with Southern Italy generally, but with Greece and the most remote Eastern possessions of the Roman Empire.

qua limite noto
APPIA longarum teritur REGINA VIARUM.
Stat. Sylv. II. 2.

Until the reign of Pius IX. the greater part of the Via Appia, beyond the tomb of Cæcilia Metella, or between the 3rd and 11th m., was almost confounded with the surrounding Campagna, and only marked by the line of ruined sepulchres which form such picturesque objects in that solitary waste: it was reserved for the present

Pontiff, aided by the late Commander Jacobini, his enlightened Minister of Public Works and Fine Arts, to lay it open in the most interesting part of its extent to the study of the archæologist. Commenced in 1850, the works of excavation were completed in 1853, under the direction of the late Commendatore Canina, who published a most interesting work on the discoveries made, with detailed topographical plans and restorations of the principal monuments.* Referring to that work for more ample information, we shall confine ourselves here to point out the most remarkable objects between Rome and le Frattocchie, near the site of the ancient Bovillæ.

The Via Appia commenced nearly 1 m. within the Porta Appia of the Aurelian wall, the modern gate of S. Sebastiano, at the Porta Capena, the position of which was about 300 yards beyond the modern Via di San Gregorio, corresponding to the narrowest part of the valley, between the Cælian and Aventine hills, crowned respectively by the Villa Mattei on the l., and the ch. of Santa Balbina on the rt. The distance from this point to the modern Porta di San Sebastiano is 1480 yards, being the space included between the more ancient wall of Servius Tullius and that of Aurelian.

Leaving the Porta Capena, we soon after cross the *Marrana*, the ancient Aqua Crabra, which, entering the city near the Porta Metronia, after running

* La prima parte della Via Appia dalla Porta Capena a Boville, descritta e dimostrata con i Monumenti superstiti: Roma, 1853. 2 vols. 4to.

through the valley of the Circus Maximus, empties itself into the Tiber near the opening of the Cloaca Maxima: beyond this and on the l. the modern Horticultural Gardens are supposed to occupy the site of the grove and Temple of the Camena, near which, in more ancient times, were the Fountain and Valley of Egeria, the site of Numa's interviews with that mysterious nymph. The locality is clearly fixed by Juvenal's description of the journey of his friend Umbricius and himself, in whose time the place appears to have lost all its romance, being inhabited by the lower orders, chiefly Jews—

Sed dum tota domus rheda componitur una,
Substitit ad veteres Arcus, madidamque Capenam
Hic, ubi nocturnus Numa constituebat amicae.
Nunc sacri fontis nemus, et delubra locantur
Judeis.
In vallem Egeria descendimus et speluncas
Dissimiles veris *Juv. Sat. III.*

Farther on still on our l. stands the ch. of San Sisto, the supposed site of the Temple of Honour and Virtue, founded by Marcus Marcellus, and mentioned by Cicero. Here the Via Latina separated on the l., and in the triangular space between it, the Via Appia, and the Aurelian Wall, are the tombs of the Scipios in the Vigna Sassi, the Columbaria of the neighbouring Vigna Codini, which are described above, and some substructions of ancient edifices and sepulchres on the opposite side of the road, in the Vignas Moroni and Casali. The so-called *Arch of Drusus* follows, and 120 yds. beyond the Porta di S. Sebastiano, in the Vigna Naro, on the rt. was found the 1st milestone of the Via Appia, which is now placed on the balustrade before the Capitol. It was in the space on the l. outside of the modern gate that the best authorities place the Temple of Mars, where the armies entering Rome in triumph used to halt; the descent being the ancient *Clivus Martis* mentioned on a beautifully cut inscription in the Galleria Lapidaria at the Vatican. The foundations of the towers of the gate, and the archway itself, are composed of large blocks of white marble,

removed from the Temple, and in the Vigna Cartoni are still to be seen fragments of the cornice and entablature. Passing under the railway viaduct and crossing the Almo, the huge mass of ruin on the l. is supposed to be the sepulchre of Geta, and that on the opposite side of the road of Priscilla, the wife of Absacanthus, a minion of Domitian's, in front of which is the modern Osteria di Acquataccio: the tomb of Priscilla, which has long been supposed to be the Mausoleum of the Scipios, is surrounded by niches, which probably contained statues; the circular tower placed upon it is a mediæval construction.

A few hundred yards farther, the modern Strada della Madonna del Divin' Amore, branches off on the rt.; at this bifurcation is the ch. of *Domine quo vadis*, so called from the tradition that it was here St. Peter in his flight from Rome met our Saviour, who to the above inquiry of the Apostle replied *Venio Romam iterum crucifigi*. On the floor of the church is a marble slab, with a facsimile of the foot-marks of our Saviour, which are said to have been left upon the block of the road pavement on which he stood; the original, in white marble, is preserved amongst the most precious relics of the neighbouring basilica of San Sebastiano. After passing *Domine quo vadis*, the road leading to the Valle Caffarella, to the so-called Fountain of Egeria and the Temple of Bacchus, branches off on the l.: the space which intervenes between this and the descent to the ch. of S. Sebastian is a kind of table-land, the centre of which corresponds to the second m. On the l. are the Columbaria of the Liberti of Augustus and of Livia, and of the family of the Volusii, in the Vigna Vignolini, and on the rt. of the Cecillii: behind the latter, in the Vigna Ammendola, or Molinari, the best authorities place the site of the Temple or *Ædicola* of the Divus Rediculus. The *Casale dei Pupazzi* on l. is built on the massive ruins of a tomb: the adjoining vigna stands over the Catacomb of Pretextatus; and nearly opposite is the entrance to the *Catacombs of St.*

Callistus, remarkable for the many interesting monuments of the early Christians discovered in them, especially the sepulchres of some of the popes of the 2nd and 3rd centys. At the invasion of the Longobards most of the relics of the early Bishops of Rome interred here were removed by Pascal I., but the inscriptions were left behind, and it is by the discovery of these that the last resting-places of S. Fabianus, S. Cornelius, and several other early pontiffs, were ascertained in 1854. Beyond the *Vigna dei Pupazzi* a road leads to the ch. of Sant' Urbano. On the descent to S. Sebastian are numerous sepulchral remains, that nearest the ch. belonging to the tomb of Claudia Semne.

In the *Vigna Randanini*, on the opposite side of the road, some curious tombs were discovered in 1859, communicating with a catacomb, on the walls and graves in which are numerous inscriptions of officers of the synagogue and representations of the seven-branched candlestick and other Hebrew emblems, showing that it belonged to the Jews. Most of the inscriptions found in it are in Greek characters. In one of the cubicula a marble sarcophagus, with richly gilt bas-reliefs, was found. The Tomb of Romulus and the Circus of Maxentius on the l. have been fully noticed already (see Index). The 3rd milestone on the Appian corresponds to half way between the tomb of Cæcilia Metella and the eastern portion of the machicolated wall of the Caetani fortress. The ruined chapel of the Caetanians is interesting as one of the few Gothic edifices about Rome: it consists of an oblong nave, at the extremity of which are the ruins of an apse: there are traces of a circular wheel-window in the opposite gable, and 6 pointed ones on each side: the roof is destroyed, but the spring of the arches shows that they were pointed and corresponded in number with that of the windows. The tomb of Cæcilia Metella is situated, as already stated, at the extremity of a lava current, which descended probably from near Marino, and which may be well seen in the

numerous quarries of Capo di Bove, to the l. of the road, and from which a considerable portion of the paving-stone of the modern city is obtained. From this point the Via Appia runs almost in a straight line as far as Albano, its direction being very nearly S. 39° E. 1 m. beyond this, on the l., or close to the 4th m., on a modern pier, have been placed several fragments of sculpture, and an inscription belonging to the tomb of M. Servilius Quartus, which stood here: it was excavated by Canova.

A few yards beyond this on the l. is a very interesting bas-relief, placed upon a modern pedestal, supposed to represent the death of Atys, the son of Cræsus, killed in the chace by Adrastus; the sitting figure is Cræsus, before whom Adrastus is kneeling, the body of Atys borne behind, and followed by the Fates, emblematical of his destiny as predicted to the father in a dream. This bas-relief was evidently the ornament of a sepulchral monument; and as we know from Tacitus, that it was at the 4th m. on the Appian, and consequently near this spot, that Seneca was murdered in one of his villas, by order of Nero, there is reason to suppose that the tomb of the philosopher was here, and, as no inscription would have been permitted to be placed upon it during the tyrant's lifetime, that this bas-relief, emblematical of the instability of life in the midst of the greatest apparent prosperity, and of the unerring hand of destiny, was placed on the tomb of Seneca, who, as Solon did of old by Cræsus, endeavoured to reform the mind and ways of his imperial pupil. Beyond this interesting site is the sepulchral inscription in verse of the sons of Sextus Pompeius Justus, a freedman of one of the Sexti, descendants of Pompey the Great: close to it are the ruins, in the form of two massive fragments of wall, of a small temple supposed to have been dedicated to Jupiter, where numerous Christians suffered martyrdom.

From this point we enter on a real street of tombs, which continue uninterruptedly for nearly 4 m.: between the 4th and 5th m. the most re-

markable are—on the rt. a cippus raised to Plinius Eutychus by Caius Plinius Zosimus, probably the favourite freed-man of Pliny the younger, who speaks of him in one (lib. v., let. 19) of his letters; then comes the tomb of Caius Licinius, and still farther a Doric tomb, a very ancient republican construction in peperino, with bas-reliefs representing a warrior and warlike instruments; and one of a later period to several members of the family of the Secundini, an inscription on which is curious—TITO . CLAUDIO . SECUNDO . PHILIPPIANO . COACTORI . FLAVIA . IRENE . VXORI INDVLGENTISSIMO; from which it would appear that the deceased was a tax-gatherer, and the best of husbands, in modern lapidary phraseology; the monument is probably of the time of Trajan;—of Rabirius Hermodorus, of Rabiria Demaris, and Usia Prima, a priestess of Isis, with bas-relief portraits of each; and a little farther another republican monument in peperino, of a very early style, but without an inscription.

After passing the 5th m., on the rt. is a circular mound, on which stands a modern tower, and a short way beyond 2 larger ones, surrounded by a basement of blocks of peperino, which Canina supposes to be the tombs of the Horatii and Curiatii, where antiquaries place the Fossa Cluilia, raised by the Romans in their contests with the Albans: their form and construction are very different from the sepulchres of the Imperial period; they resemble some of those decidedly Etruscan, such as the Alsietian mound tombs near Monterone on the road to Civita Vecchia, whilst their position corresponds exactly with the distance from Rome where we are told by Livy those heroes fell; in which case the level ground behind would be the site of the entrenched camp of the Albans in their attempt to oppose the progress of the Romans under Tullus Hostilius. This appears to have been subsequently converted into an Ustrinum, or open space where human bodies were consumed, some fragments of its enclosing wall being still visible. On the opposite side of the road, and extend-

ing considerably in every direction, is a large mass of ruins, formerly confounded under the denomination of Roma Vecchia, but which are now considered to have formed a large suburban villa belonging to the Quintilii, and afterwards to the Emperor Commodus. The huge pyramidal ruin on the l. near this, called without any foundation the Sepulchre of the Metelli, is at the same time one of the most picturesque objects on the Via Appia, the most remarkable from its massive solidity: the narrow pedestal on which the great mass is supported, like a mushroom on its stalk, is owing to the large blocks of stone which formed the outer part of the base being carried away in more recent times for building purposes. Near this is an inscription of a member of the family of Cæcili, in whose sepulchre, as we are told by Eutropius, Pomponius Atticus was buried, near the 5th m. on the Appian; and close to it of the Terentii, the family of the wife of Cicero, intimately allied with that of P. Atticus. Between the 5th and 6th m., on the l., are the memorials of Sergius Demetrius, a wine-merchant (Vinarius), who lived in the Velabrum, of Lucius Arrius, and Septimia Galla.

At the 6th m. is one of the most remarkable ruins on the Via Appia, the large circular sepulchre called *Casale Rotondo*, of such huge dimensions, that not only is there a house and farm-buildings, but an olive-garden, upon its summit. Recent excavations have led to the discovery of several fragments of sculpture and inscriptions, one bearing the name of Cotta in fine large letters. There is reason to believe that it was erected to Messalla Corvinus, the historian, orator, and poet, the friend of Augustus and Horace, one of the most wealthy and influential of the great senatorial families of the time—

Cotta ! ?
Placidum lumen, presidiumque fori.]
Maternos Cottas cui Messallasque paternos
Maxima nobilitas ingeminata dedit—
Ovid. Epist. xvi.—

who died in the 11th year of our era, by his son Marcus Aurelius Messallinus

Cotta, who was Consul A.D. 20. The inscription on it has been thus restored by the late Cav. Borghesi—**M. AURELIUS M. F. M. COTTA, MESSALLÆ CORVINO PATRI.** The tomb was one of the most colossal outside the gates of Rome: as it now stands, it is 342 Eng. ft. in diameter, or one-third more than that of Cæcilia Metella; it is built of small fragments of lava, embedded in a strong Pozzolana cement in the centre, bound together by large blocks of travertine, and was cased in a coating of the same stone, and covered with a pyramidal roof formed of slabs so sculptured as to imitate thatch or tiling, over which rose a lantern, ornamented with bas-reliefs, tripods, cornice marks, &c.; the base was formed by huge masses of the same material, and the whole monument surrounded, on the side of the Campagna with a wall of peperino, on which stood pedestals and cippi, which probably supported ornamental vases and statues. Some fine specimens of sculpture were found near it; amongst others, a short column, which probably formed a pedestal for a statue, with a circular bas-relief of Tritons and marine animals of beautiful design. All these fragments of sculpture have been placed on the face of a high wall close to the huge sepulchral pile, arranged according to Canina's restoration of the monument, where they are seen to advantage. In front of the tomb are remains of hemicycles for seats, or resting-places, for travellers on the side of the Via Appia. The view from the summit of this tomb is one of the finest over the Campagna and the Alban hills.

Between Casale Rotondo and the Villa dei Quintilii, on the rt. of the road, and in the farm of Sta. Maria Nuova, are the remains of a very curious building, commonly called *La Spezieria*. It consists of a large circular basin, cut out of a mass of marble, bearing an old inscription, from which the liquid (whatever it was) flowed into a series of smaller basins, placed one below the other. At the end are the remains of a press.

Beyond Casale Rotondo stood, on the

rt. the tombs of P. Quintius, Tribune of the 16th Legion; of a Greek comic actor; of Marcus Julius, a steward of the emperor Claudius; of Publius Decumius Philomusus, the inscription being flanked by what might be called an *armorie parlante*, 2 well-executed bas-reliefs of mice; and of Cedritius Flaccianus, a military Tribune: whilst on the l. are the Torre di Selce, a tower of the middle ages, erected upon a huge circular sepulchre belonging to some great unknown; the tombs of Titia Eucharis, and of Atilius Evhodus, a seller of ornaments of female attire, who had his shop on the Sacra Via: the inscription on it is entire and curious; it appeals to those who pass to respect it, with an eulogium of the deceased **MARGARITARIUS DE SACRA VIA**, and the designation of the persons who were to be interred in it. Between the 6th and 7th m. the road descends, and deviates slightly from the straight line, to avoid the too rapid descent, and to follow the escarpment of the lava-current at a higher level. It would appear, however, that in the origin the road followed the direct course, as indicated by some more ancient tombs which are seen on the l.; the large semicircular ruin on the l. is supposed to have been an Exhedra or resting-place for wayfarers, erected probably when Vespasian or Nerva repaired the road. Between the 7th and 8th m. there is no tomb of any note; the large circular mound on the rt. is probably of the republican period. Corresponding with the site of the 8th m. are considerable masses of ruins, and particularly several columns in an early Doric style and of Alban peperino, surrounding a portico, which, from the discovery of an altar dedicated to Silvanus, is supposed to have been the area of that divinity raised during the republic. In the space between the area of Silvanus and the neighbouring large circular mound faced with blocks of Alban stone, stood the temple of Hercules, erected by Domitian, and to which Martial alludes in several of his Epigrams; the more ancient *Ædícula* of Hercules, near

which it stood, was probably in the area of Silvanus. Behind the temple was the villa of Bassus, and further on and on the same side that of Persius, of which there are some walls standing. A few yards farther is an inscription to Q. Cassius, a marble-contractor (*redemptor*); and beyond and on the l. of the road the only tomb bearing an inscription is that of Q. Veranius, possibly the same who was consul A.D. 49, and who died in Britain A.D. 55; the ownership of the high ruin called the Torraccio, with a shepherd's hut on the summit, near it, has not been ascertained.

Exactly corresponding with the site of the 9th m., and on the rt. side of the Via Appia, is a considerable ruin supposed to be the tomb of Gallienus. The mass of walls behind mark the site of the villa of Gallienus, which we know from Aurelius Victor was here. This site was excavated during the last centy., by Gavin Hamilton, an English artist settled at Rome, when the Discobolus, now in the Museum of the Vatican, and several other good specimens of ancient sculpture, were discovered. From the tomb of Gallienus the road descends to the torrent of the Ponticello, beyond which stood the 10th milestone; the most remarkable sepulchre in this space being on the rt., a massive circular one, like those of the Horatii and Curiatii, and for its size one of the most remarkable on all the road we have described: it marks the S.E. limit of the Agro Romano. From the Ponticello the Via Appia ascends gradually for the next m.: half-way on the l. is a large round tomb of the Imperial period, decorated with columns and niches. About 150 yards beyond the place corresponding to the 11th m., and on the l., is a massive ruin, with a chamber in the form of a Greek cross in the centre, and with a pointed roof, which now serves as a dwelling for shepherds.

This is the last monument of any importance before reaching le Fratocchie, where the Via Appia joins Via Appia Nova, the direct road between Rome and Albano.

The ancient pavement exists on a great part of the road we have travelled over for the last 8 m., and in many places with the sideway for foot passengers bordered by a parapet, especially between the 8th and 10th m. The blocks of *silex* employed for the pavement were obtained from the numerous quarries of lava which border the road on either side. It is in general much worn into deep ruts by the wheels of the vehicles that passed over it, so as to make it none of the smoothest for the visitor in his modern carriage. Traces of fountains, and semicircular *exhedrae* for the use of the Roman wayfarer, may be seen alongside some of the tombs. All the milestones have disappeared, but their positions have been carefully determined, adopting for the length of the Roman mile the distance between the Porta Capena and the spot where that bearing the inscription VIA APPIA. I. was discovered, and which, as well as a similar one found at the 7th m. on this road, have been removed to the balustrade in front of the *intermontium* of the Capitol.

The whole expenditure for re-opening the Via Appia has little exceeded 3000*l.* sterling, including, not only the removal of several feet of earth and rubbish that had accumulated during so many centuries, but the erection of walls to defend it from the encroachments of the neighbouring landowners, many of whom (considering the ancient monuments as their property) threw difficulties without end in the way of the praiseworthy operation.

It still remains to place many of the fragments of sculpture and inscriptions which have been discovered, in such a manner as to be more available to the antiquarian visitor, and to prevent their mutilation; and carry down the excavations to the level of the Via Appia of Imperial times; for there is reason to believe that a good deal of the road, formed of polygonal blocks of lava, as now exposed, is of a more recent date, and that the causeway over which Horace and Virgil, Augustus and Germanicus, travelled on their way to Brundisium,

will one day be discovered, beneath the more barbarous work of the middle ages. On the ascent from the Frattocchie to Albano, in the cutting which has been made to reduce the modern road to a lower level, examples may be seen in several places on the right hand of three different polygonal pavements belonging to the old Appian Way, evidently placed one above the other at successive periods.

TIVOLI, 18 MILES.

There are few places in the environs of Rome which present so many objects of natural beauty as Tivoli and its surrounding valleys. The enjoyment of the excursion depends in a great measure on the time which the traveller can devote to it. It is not unusual to start from Rome at an early hour, visit the cascades and the temples, and return in the evening of the same day. A hurried excursion of this kind will be scarcely satisfactory: the fine scenery about Tivoli cannot be properly explored in less than 2 or 3 days; and those who are desirous of visiting the classical sites among the neighbouring mountains will find it necessary to make arrangements for a still longer visit.

The usual charge for a carriage to go and return in the same day is 25 to 30 fr., exclusive of the driver's *buonamano*. Public conveyances start twice a day from the Piazza degli Orfanelli, performing the journey in 4 hours.

Leaving Rome by the Porta S. Lorenzo, we soon pass the basilica of that name, cross the rly. to Ancona and Florence; and following the Via Tiburtina, at a distance of 4 m. from the city gate cross the Anio, the modern Teverone, by a beautiful modern bridge in travertine, built in 1855—1867, from the designs of Glori. The old picturesque *Ponte Mammolo* (Mammæus?), repaired by Alexander Severus's mother, Mammæa, and by Narses, was blown up by the French in 1849. It was partially repaired in Oct. 1870, for the purpose of carrying

across the Anio the gigantic iron pipes of the syphon of the Acqua Pia. The Anio, or Teverone, which we here cross, rises on the frontier of the former kingdom of Naples, in a deep gorge of the mountains of Trevi and Filettino. It separated the land of the Sabines from Latium (Aequi, Hernici, and Latins), and falls into the Tiber, 2 m. above Rome, near Antemnæ (*ante amnes*). After crossing the river, an ascent and descent of a mile bring us into the wide plain of Prato Lungo, through which flows the torrent of Le Molette, descending from the group of hills of Santangelo and Monticelli—1½ m. after crossing which, by a gradual rise, we reach the Osteria del Fornaccio, and 2 large farm-buildings belonging to Princes Borghese and Torlonia. Before reaching this place some curious monticules of tufa and square mediæval towers are seen on the rt., bordering on the Anio, and in which are excavated the caverns or ancient quarries of Cervara near the opposite bank. From Il Fornaccio a road branches off on the l., which led to Monticelli before the construction of the more recent Via Corniculana, and the first 2 m. of which was the ancient Via Tiburtina, the modern road for the next 3 m. running more to the rt. At the 9th m. is the Osteria delle Capanacce, the highest point between the Anio at Ponte Mammolo and Ponte Lucano. About the 10th m. we pass over a considerable portion of the ancient road, paved with polygonal blocks of lava. Near the 12th m. is the Osteria of Le Tavernucole, close to which a column on the road-side marks the boundary between the Agro Romano and the territory of Tivoli. Before reaching Le Tavernucole are seen on the l., and at a short distance from the road, the extensive ruins of *Castel Arcione*, a mediæval stronghold which belonged to the family of that name. It is now the property of Duke Grazioli. Having become, in the early part of the 15th centy., a resort of brigands, it was reduced to its present dismantled state by the people of Tivoli. The wooded region seen on

the rt. beyond the Anio comprises the *Tenute* (farms) of Lunghezza and Castiglione, the former near the site of Collatia, the latter of the no less celebrated Gabii. It was not far from the 12th m. that the monument erected to Julia Stemma by her children, now in the Vatican Museum, was discovered a few years ago. The appearance of the country alters near this, and the vegetation is less luxuriant, owing to the change in the geological nature of the soil, which from Rome has been entirely volcanic, whereas we now enter on the Travertine region, which extends to the base of the Apennines. The view of the hills before us is very fine from hereabouts, and indeed all the way to Tivoli. The 3 low pointed hills on the l., capped with castles and villages, are Santangelo in Capoccia, on the site of Medullia, Poggio Cesi, and Monticelli, on that of Corniculum; Monticelli, a village of 2200 inh., is celebrated for its fine position (412 m. above the sea), the salubrity of its air, and the beauty of its women. On the top of the hill are the remains of the baronial castle of the Cesi, enclosing a beautiful little temple of the Doric order. Between this group of hills and Monte Gennaro, one of the highest peaks in this part of the Apennines, we discover Palombara, the ancient Cameria. About 1½ m. beyond Le Tavernucole, and close to the road, on the l. hand, is the *Lago de' Tartari*, so called from the incrusting quality of its waters, which produce the stone called *Travertine*, and deposit a calcareous coating on vegetable and other substances. The margin has been so much contracted by the deposits from the water that its surface goes on gradually diminishing in extent. Its sides are formed by large masses of a coarse calcareous incrustation. Near this a road on the l. leads to Palombara and Monticelli; and another, a branch of the ancient Via Tiburtina, to Tivoli by the Ponte dell' Acquoria, the ancient Pons Aureus, but is superseded by the more recent one over the Ponte Lucano. 1 m. beyond the Lago de' Tartari we arrive at the bridge which crosses the canal

that drains the lakes of *La Solfatara*, the ancient *Aquæ Albulae*, and carries its sulphurous waters into the Teverone. The canal is 9 ft. wide and 2 m. long. It was cut by Cardinal Ippolito d'Este, whilst governor of Tivoli, in order to prevent the inundations and malaria to which the country was liable from the overflow of these lakes, the more ancient and tortuous emissary having been choked up. The water is of a milky colour: it runs in a strong current, and is always marked by a disagreeably-fetid smell of sulphuretted hydrogen gas. The lakes are about 1 m. from the bridge, and are filled with reeds and aquatic vegetables: the petrifying quality of the water is continually adding to the rocky margin around them. In the middle of the 17th cent. the larger of the two was a mile in circuit, but was so contracted that its greatest diameter, in 1867, was 2527 ft., that of the smaller one being only 233 ft. The floating masses of vegetable matter on its surface have been called "*Isole Natante*." The lake is mentioned by Strabo, who says that its waters were used medicinally, and that they were much esteemed in various maladies. Near it are the ruins of the Baths of Agrippa, frequented by Augustus and enlarged by Zenobia, in recollection of whom they are still called "*Bagni di Regina*." The water was examined by Sir Humphry Davy, who ascertained that the temperature was 80° Fahrenheit (in 1859 it had decreased to 72°, according to the observations of the late Professor Daubeny, and of the late Mr. Pentland), and that it contains more than its own volume of carbonic acid gas, with a small quantity of sulphuretted hydrogen.* The sulphurous odour impregnates

* A more accurate examination of these waters was made by Dr. Viale Pirella in 1867 ('*Sulle Acque Albule presso Tivoli*,' Roma, 1867), who found the temperature of the upper lake to be 75°, of the lower 72½° Fahr.; the greatest depth of the lower lake 1624 ft., of the upper one, or of Le Colonelle, 185; that each litre of water contained 2½ grammes of solid matter, consisting of sulphate of lime, of muriates of soda and magnesia, of borate of soda, and a small proportion of organic substances; and the gases emitted to be carbonic acid and sulphuretted hydrogen, with a minute quantity of arseniuretted hydrogen.

the air for a considerable distance, and the depth of water may be proved by the volumes of gas which rise to the surface a certain time after a stone thrown into it has reached the bottom. These lakes were once considered as unfathomable, but recent measurements have shown that their greatest depth does not exceed 185 English ft. Besides the principal lake, called Lago delle Isole Natante, nearest the road, there are 2 others; the largest, of Le Colonelle, is 185 ft. deep, communicating with that of the Solfatara, and which, from its higher level, furnishes the water to the baths. Out of the smallest lake issues the current which finds its way to the Teverone by the Canal d'Este. The classical traveller will look in vain for any traces of the grove of the lofty Albunea, or of the Temple of Faunus, which Virgil celebrates as the oracle of all Italy:—

“Iucosque sub alta
Consult Albunea; nemorum quæ maxima
sacro
Fonte sonat, sævamque exhalat opaca me-
phitim.
Hinc Italæ gentes, omnisque Cœnotria tellus,
In dubiis responsa petunt.”—*Æneid* vii.

A road of $\frac{1}{2}$ m. leads on l. from the bridge to the sulphureous baths, and another of 2 m. to the modern quarries of travertine, near the *Caprine* and *Casal Bernini*, built by that celebrated architect when the stones for the colonnade of S. Peter's were quarried in the neighbourhood. A little more than 2 m. beyond the canal we cross the Anio by the *Ponte Lucano*, one of the most picturesque objects in the whole route, which G. Poussin has rendered celebrated by the well-known picture in the Doria Palace. The tomb of Plautius Lucanus, which adds so much to the peculiar character of the landscape, is one of the best preserved of the many sepulchral monuments about Rome. It is similar in form, although of smaller dimensions, to that of Cæcilia Metella, on the Via Appia. Like it, it stands on a square base, and is surmounted by mediæval fortifications of the time of Pius II. The decorated front, flanked by pilasters, although ancient, is posterior to the

body of the tomb, which was erected in the year preceding our era (752 of Rome), by M. Plautius Silvanus, for himself and his wife Lartia, and his child by a former marriage, Urgularicus. It was subsequently used by his descendants, one of whom, Tiberius Plautius Silvanus, served in Britain, and died in A.U.C. 829, as we see by the long inscription on its eastern side. The entrance to the sepulchral chamber was from behind. Near this bridge, the Via Tiburtina is crossed by the new Via Pedemontana, running parallel to the range of the Apennines from Palestrina to Poggio Mirteto. In different parts of the plain between the road and the Anio, are the quarries from which ancient Rome derived her supplies of travertine. The piers of the Ponte Lucano and 2 of the arches are ancient, but are not remarkable for their masonry. A short distance beyond the bridge some ruins may be seen in a garden on the rt., supposed, by Canina, to have belonged to the approaches to the Villa Adriana, on one of which is a mutilated bas-relief of a man and horse, called by the local ciceroni Alexander and Bucephalus. Farther on, the old road proceeds to the l. in a direct line to Tivoli, the more modern one passing to the rt., amidst plantations of gigantic olive trees. Near the foot of this ascent may be seen some portions of an ancient road that led from Gabii to Tibur. The rise from the Anio to the hill on which Tivoli is built is well managed. The road, about 2 m. in length, with an ascent of 650 ft., was made in 1850.

Villa of Hadrian (Villa Adriana, see Plan), reached by a branch road, leaving the Via Tiburtina at the place called *Gli Epitaffi*, was lately purchased by the Italian Government of its owner, the Duke of Braschi. This villa is situated on the plain at the base of the hill of Tivoli, and was built from the emperor's designs, in order to include in one spot all he had seen most striking in the course of his travels. It covered a space said by the Roman antiquaries to be from 8 to 10 m. in circuit; when

first built it must have been more like a town than a villa. Nothing in Italy can be compared to its imposing ruins. It contained a Lyceum, an Academy, a Pœcile in imitation of that at Athens, a Vale of Tempe, a Serapeon of Canopus in imitation of that at Alexandria, a stream called the Euripus, Greek and Latin Libraries, Greek and Latin Theatres, Thermæ, an Hippodromus, the Imperial Palace, Lodgings for Slaves, Barracks for the Guards, a Tartarus, Elysian Fields, and numerous temples. Hadrian was residing here when he was seized with the illness of which he died at Baiæ. The villa is supposed to have been ruined during the siege of Tibur by Totila: for many centuries subsequent to that event it was plundered by the Romans, who converted its marbles into lime, and removed its statues and columns to adorn their palaces and churches. The most remarkable ruins are the following:—The entrance-gate and the alley of trees beyond are supposed to occupy the site of the portico (1), which leads to the *Odeum*, or *Greek Theatre* (2), one of three which formerly existed in the villa. The seats, the corridors beneath them, and a portion of the proscenium are still traceable. The modern casino is supposed to stand on the *Nymphæum* (3), on the l. of which, and extending towards the valley and the Penens which runs through it, is a confused mass of buildings called the *Palestra* (4). On the opposite side of the river are the remains of the *Latin Theatre* (5). Crossing the olive-garden to the rt. we arrive at the *Pœcile* (6), built in imitation of that at Athens, described by Pausanias. The lofty reticulated wall of the portico, nearly 600 feet in length, is still standing, the most remarkable, perhaps, of all the ruins of the Villa Adriana. This wall had a portico of columns on each side, affording a cool and shady walk at any hour of the day. Some of the blocks of travertine on which the columns stood have been lately discovered by Signor Rosa, under whose care all the extent of the *Pœcile* was cleared out in 1873. The form of the building is that of a stadium, raised on an artificial platform of masonry with

vaulted chambers underneath, which are now pointed out as the residence of slaves and soldiers. The view at the southern end of the Pœcile is very fine. At the opposite extremity is a square hall with a semicircular apsis, generally known as the *Hall of the Seven Philosophers*, with 7 niches for statues. The circular building, No. 7, entirely excavated in 1873, is called the *Teatro Marittimo*, from the discovery of a mosaic pavement representing sea-monsters. The plan of the building is exceedingly curious, and it is almost impossible to state precisely its former destination. The circular area was enclosed by a portico of marble columns, supporting a frieze ornamented with marine representations of fine workmanship. Between the portico and the island in the centre runs a deep channel, lined with beautiful marble slabs, which seems to have been used for a swimming-bath. The island is reached by a small bridge, and has the remains of porticoes, cellæ, and passages of the most complicated structure. The beautiful statue of the Faun, in rosso antico, now in the Capitoline Museum, was discovered here. On the l. of this latter are some ruins called the *Greek and Latin Libraries*. Beyond the Hall of the Philosophers are two semicircular buildings, called the, 9. *Temples of Diana and Venus*, probably, at least the latter, baths, and at their S.E. extremity the Temple of Castor and Pollux or of Bacchus. *Imperial Palace* (10), a name given to an extensive ruin apparently of two stories: in the lower one are some remains of paintings, with crypts or cellars. The upper story has a large quadrangular portico. Near this is a long line of arches divided into 3 floors, probably the dwelling of slaves or servants. Upon it rise the ruins called the *Palace of the Imperial Family*, opposite to which is a large circular hall, belonging to a block of buildings called *The Thermæ* (11), the roof of which is well preserved, and has some fragments of stucco reliefs. Returning to the Pœcile (5), and traversing the great square space in front, in the centre of which are traces of a *piscina*, are the *Barracks of the Prætorian Guard*, a number of

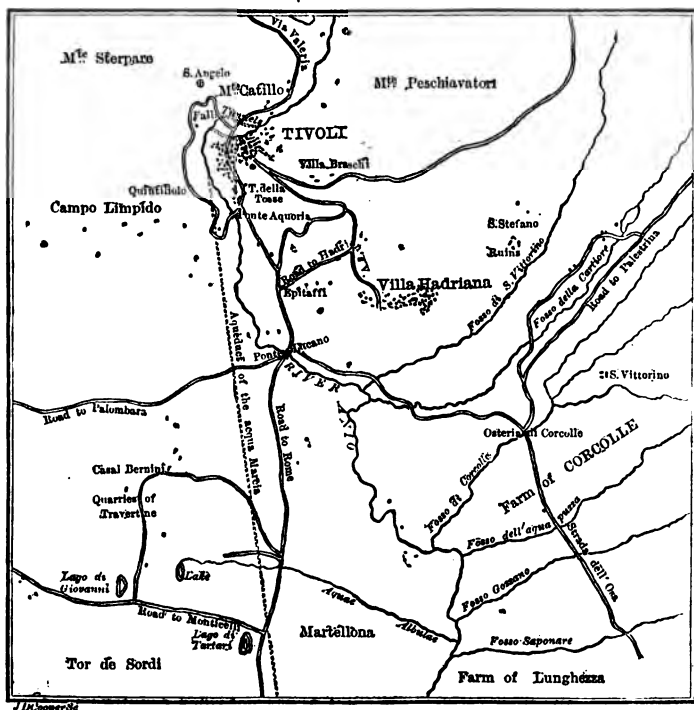
chambers of two and three stories, called the *Cento Camerelle*, with remains of galleries on the outside from which they were originally entered. On the rt. of the barracks is the great square, nearly 600 ft. in length, supposed by some antiquaries to be the site of the Circus or Hippodrome. Following a terrace towards the *Thermæ*, and bordered on the l. by large vaulted chambers, we arrive at an oblong depression surrounded by ruins; this was the *Serapeon of Canopus* (15), in imitation of the edifice bearing the same name at Alexandria. The oblong Atrium in front is supposed to have been filled with water, as several conduits and covered channels may be seen behind the temple. Some chambers called the apartments of the priest, and a semicircular gallery with a painted ceiling, are still standing. The works of art discovered among these ruins are preserved in the Egyptian Museum of the Vatican. Beyond the *Serapeon* are the ruins of the *Accademia*, and of another *Theatre* (17). On the l. of the circus is a fosse (12) leading to some subterranean corridors, supposed to be connected with the *Tartarus*; and the presumed site of the *Elysian Fields*. Still farther on to the l. is the *Vale of Tempe*, which has little resemblance to the famous vale of Thessaly, although a small stream is carried through it bearing the name of *Peneus*. Beyond the ruins of the Academy and the Roman theatre, and on the space between the valleys of the *Peneus* and *Alpheus*, which bound on either side the *Villa Adriana*, are confused ruins, to which the names of *Prytaneum* and *Cynosargus* have been given; and $\frac{1}{2}$ m. farther still, near the church of San Stefano, a large fragment of walls, known by the name of *Torre di Timone*, which is supposed to have formed part of the *Lyceum*, close to which are the ruins of a bridge or aqueduct upon a double tier of arches. The number of precious works of art discovered in Hadrian's villa add greatly to the interest of the spot: the beautiful mosaic of Pliny's Doves in the Capitol, many of the Pseudo-Egyptian antiquities in the Vatican, and numerous statues of

the highest class, noticed in the account of these museums, were found among its ruins. It disputes with the Portico of Octavia the honour of having contained the *Venus de Medicis*, and many of the museums of the great European capitals are indebted to it for some of their most valuable treasures.

The ascent to Tivoli by the carriage-road, through a grove of olives, is picturesque. On the height on the rt. before reaching the gate are the ruins of several villas with terraces built in *opus incertum*, a system of masonry which marks the step between the polygonal and the reticulated work. The principal entrance to the town on this side is by the *Porta di Santa Croce*, from the terrace near which, called the *Veduta*, and in front of the former Jesuits' College and the Palazzo Santa Croce, there is a magnificent view over the Campagna.

TIVOLI (8105 Inhab.). *Inns*: La Regina has been reopened in a very improved style. The hotel has been thoroughly renovated. An agreement may be made for from 8 to 12 fr. a day, all included, according to visitors' requirements; or rooms may be had, without boarding, in the hotel for from 2 to 5 fr. a day. For guides, carriages, or donkeys, it will be always well to know from the hotel-keeper what is to be paid before starting on any excursion. La Sibilla, an old established house, much frequented by artists, situated close to the Temple of the Sibyl, and with the best views of the Old Falls, has its situation to recommend it. The prices are moderate when previously bargained for, and the fare is usually good, although there are no pretensions to a refined *cuisine*. An English family spending some days at the Sibilla, in May 1874, had the best rooms, with clean beds, coffee and bread-and-butter for breakfast, dinner with three courses, besides soup and fruit, and supper of two dishes, including bread and wine, for 7 fr. a day each person. Visitors may do well to provide themselves with a cold lunch before leaving Rome, which they can eat comfortably

ENVIRONS OF TIVOLI.



at the conclusion of their excursions under the shady avenues of the Villa d'Este, or on the terrace below the temple of the Sibyl. By leaving Rome early, in the season when these excursions are made with most enjoyment,—April and May,—the visitor may have time to see everything of interest in the immediate vicinity of the town, and to get back before dark.

The following itinerary of the principal objects of interest in the more immediate vicinity of Tivoli will occupy about 4 hours:—*Temples of Vesta and the Sibyl; Grotto of Neptune, tunnels of the Anio cut through the Monte Ca-*

of the ancient Roman bridges; excursion on foot or on horseback by the Chapels of St. Antonio and the Madonna di Quintiliolo to the Ponte dell' Acquoria, returning to Tivoli by the ancient Via Tiburtina, and visiting the Tempio della Tosse, the Iron-works, and Roman ruins round the latter; the Villa d'Este, the Ch. of S. Francesco, and the Cathedral. Leaving the Villa d'Este (on no account to be omitted) for the return journey to Rome, the old Castle near the Porta di Santa Croce, and the Aqueduct at the Villa Braschi, can be visited. A quarter of an hour will bring us to the Villa Adriana, to go over the ruins of which will require above an hour, and by which the day's ex-

plorations will terminate. From the Villa Adriana the journey to Rome will occupy between 2 and 3 hours.

Tivoli, the ancient Tibur, a city of the Sicani, founded nearly 5 centuries before Rome, was one of the early rivals of the Eternal City, and was reduced to obedience by Camillus. The Roman historians tell us that the Sicani were expelled by Tiburtus, Corax, and Catillus, grandsons of Amphiarus, who came from Greece with Evander; and that the settlement derived its name from the eldest of these brothers. This circumstance is frequently alluded to by the poets:—

"Tum gemini fratres Tiburtia mœnia lin-
quunt,
Fratris Tiburti dictam cognomine gentem,
Catillusque, acerque Coras, Argiva juvenus."
Virg. Æn. vii. 670.

"Mœnia Tiburis ūdi
Stabant Argolicæ quod posuere manua."
Ovid. Fasti, v. 74.

"Nullam, Vare, sacrâ vite prius severis arbo-
rem
Circa mite solum Tiburis, et mœnia Catili."
Hor. Od. I. xviii. 1.

The classical associations of Tivoli have made it a memorable spot in the estimation of the scholar; its scenery inspired some of the most beautiful Lyrics of Horace, who has sung its praises with all the enthusiasm of a fond attachment:—

"Me nec tam patiens Lacedæmon,
Nec tam Larissæ percussit campus opimæ,
Quàm domus Albunæ resonantis,
Et præceps Anio, et Tiburni lucus, et uda
Mobilibus pomaria rivis."—*Lib. I. vii. 10.*

He tells us that he often composed his verses while wandering among the groves and cool pastures of the surrounding valleys, and expresses his anxious wish that it may be his lot to spend his old age in its retreats:—

"Tibur Argæo positum colono,
Sit meæ sedes utinam senectæ;
Sit modus lasso maris et viarum
Militiæque." *Lib. II. vi. 5.*

In the early period of the empire Tibur was the favourite residence of many of the poets, philosophers, and statesmen of Rome, the ruins of whose villas are still shown in different parts of the valley. The epithet of "*Su-derbum Tibur*," given to it by Virgil,

is still borne as the motto on the city arms; and Catullus and Propertius have commemorated the beauty of its position with a partiality scarcely less remarkable than that of Horace. Among the historical records of the city, we know that Syphax king of Numidia died in its territory B.C. 202, 2 years after his captivity. He had been brought from Alba Fucensis to grace the triumph of Scipio, and was honoured, as Livy tells us, with a public funeral. Zenobia also, after gracing the triumph of Aurelian, spent the latter years of her life in the neighbourhood of Tibur, surrounded with all the pomp of an eastern princess. During the Gothic war, when Rome was besieged by Narses, Tibur was occupied by the troops of Belisarius. It was afterwards defended by the Isaurians against Totila, and treacherously surrendered by the inhabitants, whom the Goths repaid with such fearful barbarities that Procopius declares it impossible to record their cruelties. Totila, after being defeated in his attempt to take Rome, retired to Tibur, and rebuilt the town and citadel. In the 8th century it lost its ancient name, and assumed that of Tivoli. Its history during the middle ages is a continued record of sieges and struggles against the emperors and the popes. Among these, the most interesting to English travellers is the retreat it afforded to our countryman Adrian IV. and Frederick Barbarossa after the insurrection caused at Rome, in 1155, by the coronation of the emperor, who is said, by the cardinal of Aragon, to have issued a diploma exhorting the people of Tivoli to acknowledge their allegiance to his Holiness. At this period Tivoli appears to have been an imperial city independent of Rome, and to have been the frequent subject of contention between the emperors and the Holy See. In 1241 it was seized by Frederick II., assisted by the powerful house of Colonna, and was for some time the stronghold of the Ghibeline party. Tivoli appears to have been the headquarters of the Ghibeline chiefs until the cardinals assembled at Anagni elected

Sinibaldo dei Fieschi to the papal chair under the name of Innocent IV. In the 14th century Cola di Rienzo made it his head-quarters during his expedition against Palestrina: he resided there for some days, and harangued the people in the square of S. Lorenzo. In the following century it was occupied by Braccio Fortebraccio of Perugia and the Colonnas. To control the people and reduce them to obedience, Pius II. erected the present castle.

Modern Tivoli is one of the most important cities of the Comarca. It is situated on the slopes of Monte Ripoli, supposed to have been so called from Rubellius, the proprietor of one of the Tiburtine villas. Its height above the level of the sea is 830 feet. The chief interest of Tivoli is derived from its picturesque position, from the falls of the Anio, and from the ruins of the temples and villas which still attest its popularity among the rich patricians of ancient Rome. It has little modern interest. Its uncertain and stormy climate, and the number of deaths annually, which give a bad impression of its salubrity, are commemorated in the popular distich:—

"Tivoli di mal conforto,
O piove, o tira vento, o suona a morto."

Two of its churches, S. Andrea and La Carità, date from the fifth century.

Among the ancient edifices of the town the most important is the *Temple of Vesta*, although generally attributed to the *Tiburtine Sibyl*, a beautiful building of the best period of art, finely placed on the rock overhanging the valley of the cascades, on which is supposed to have stood the Arx of the ancient Greek colony, and from which in more recent times this part of Tivoli received the name of Castro Vetere; Nibby, however, contends that it is the Temple of Hercules Saxonus. It is a circular edifice, 21½ feet in diameter, surrounded by an open portico of 18 columns, 10 of which remain. They are of stuccoed travertine, of the Corinthian order, and are 18 feet high exclusive of the capitals, which are ornamented with lilies. The entablature is sculptured with festoons of flowers and heads of

oxen; and the architrave bears the letters L. GELLIO. L. The cella is composed of small polygons of tufa and travertine, and has two windows. Close to this temple is that now generally considered to have been dedicated to the *Tiburtine Sibyl* (Sibilla Albunea). It is an oblong edifice of travertine, with an open portico of four columns of the Ionic order. It is now converted into a church dedicated to St. George. From the Temple of the Sibyl a pretty path, commenced by General Miollis, and greatly improved by the late Government, which has done much to render this lovely locality as accessible as possible to the visitor, leads to the Grottoes of Neptune and the Sirens, the two points from which the

Falls of the Anio were seen, a few years since, to the greatest advantage. The water was carried over a massive wall erected by Sixtus V., and fell into the dark gulf called the Grotto of Neptune, producing by its contrast with the foam and spray of the cataract one of the most striking scenes of the kind. The inundation of 1826 completely changed the character of the cascade: a great portion of the wall of Sixtus V. was destroyed by the rush of waters, which swept away the church of S. Lucia and 36 houses on the l. bank of the river. It undermined the base of the rock below the temple, and made it necessary to divert the course of the river, in order to preserve it and the part of the town where it stands, from destruction. These changes have deprived the grottoes of much of their interest, but they are still well worth a visit for the purpose of studying the fine sections of the travertine rock.* The new Falls were formed by cutting two tunnels of 885 and 980 Eng. ft. through the limestone rocks of Monte

* The illumination of the Grotto of Neptune, by means of torches and Bengal lights, is one of the interesting sights at Tivoli; the expense, varying according to the number of lights employed and the length of the exhibition, from 30 to 75 francs. On returning from the grotto it is generally the custom to light up the cascade, which produces a fine effect, and afterwards the Temple of the Sibyl, which, thus seen from the ascent on the opposite side of the valley, is perhaps the finest part of this grand scenic exhibition.

Catillo, on the other side of the valley. This was ably executed by the Roman engineer Folchi, and the Anio was turned into its new channel in 1834, in the presence of Gregory XVI. The river falls into the valley in one mass from a height of about 320 feet. The effect of its cascade is scarcely inferior to that of the upper portion of the Falls of Terni. An admirable view of it is now obtainable in immediate proximity, by a path cut in the rock in 1874, leading down to the verge of the cascade, and showing its effect from below. The catastrophe of 1826, by diverting the course of the river, laid bare the ruins of portions of two ancient bridges and several Roman tombs. The first bridge, at the eastern extremity of the town and highest up the river, was probably the Pons Valerius, over which the Via Valeria passed in its course up the valley. The subsequent works of Folchi for the new tunnels discovered the second bridge near their mouth: it is better preserved than the first, and may also have led to the Via Valeria; it is generally designated as the Pons Vopisci, from the name of the owner of the adjoining Roman villa, with which it appears to have been connected; some antiquaries suppose that it was ruined by the inundation which took place A.D. 165, recorded by Pliny. The cemetery near this ruin was discovered at the same time: it contained many sepulchral monuments; the most remarkable was that of Lucius Memmius Afer Senecio, pro-consul of Sicily, who died A.D. 107. Good walks have been cut on both sides of the valley leading to the different points which command the best views of the Falls. There is also a road leading, along the base of Monte Catillo, to the circular terrace constructed by Gregory XVI., from which was the finest view of the falls, and to the Oratory of St. Antonio, from where the older ones were best seen; and farther on to the Madonna di Quintiliolo, the best point for viewing the Cascatelle: a path along the margin of the valley amidst a grove of magnificent olive-trees, and from every point of which the views of the Lower Casca-

telle are the finest, leads from the Madonna di Quintiliolo to the Ponte dell' Acquoria, where one of the massive arches of the Roman bridge by which the Via Corniculana crossed the Anio to reach Tivoli, is still in excellent preservation. The name Acquoria is derived from *aqua aurea*, a cool crystalline spring, rushing from the rocks near the bridge. A steep ascent from here leads to the lower part of Tivoli, by the ancient Clivus Tiburtinus, on which portions of the Roman road may be seen in good preservation. Near to where the Clivus Tiburtinus joins the old road to Rome, is the Tempio della Tosse, and higher up the Villa of Mecænas and the modern Villa d'Este.

After the objects already mentioned the most worthy of notice are the pretended Villa of Mecænas and the Tempio della Tosse, amongst the ancient; the Villa d'Este, the Old Castle, and the Cathedral, amongst the modern.

The Villa of Mecænas is the most extensive ruin about Tivoli; the name it now bears rests on no classical authority, and dates from the time of Pirro Ligorio. It is generally considered to have formed a portion of the lower porticoes which constituted the approaches to the great Temple of Hercules, that occupied a large portion of the space covered by the modern town, as we shall see the Temple of Fortune did at Præneste. The present ruins consist of massive substructions, since converted partly into the iron-works, and of the remains of a square atrium, which was surrounded by a Doric portico, with a temple on the raised space in the centre. The so-called Via Constantina, or road leading from the Ponte Lucano to Tivoli, passed under the long covered way or corridor now occupied by the forges and mills of the ironworks. These ruins were converted by Lucien Buonaparte into workshops, where large quantities of bars and other articles in iron are still manufactured. The premises are now the property of the Empress of Brazil. The visitor ought to ascend to the terrace over the works to enjoy the view of the valley, and from which a gate leads into the

garden, round which may be seen the ruins of the Doric portico above mentioned.

The *Tempio della Tosse*, on the rt. of the Via Constantina, and a short way below the iron-works. The singular designation of Temple of the Cough appears to date from the 16th cent., and to be a corruption of the name of Turcius. The *Tempio della Tosse* is a circular edifice covered with a dome, having an opening to admit the light in the centre, like the Pantheon; around are circular niches—one, on the rt. of the entrance, has on its stuccoed walls traces of early Christian paintings representing the Saviour and the Virgin, which led some antiquaries to consider the edifice as a Christian temple. The general form and the style of the masonry bear so great a resemblance to the tomb of S. Helena, the modern *Tor Pignattara* (see p. 442), that it has been also supposed to be a sepulchral monument of the family of Lucius Aterius Tuscus, who, from an inscription relative to the repairs of the road, appears to have lived in the neighbourhood under Constantians and Constantius. The *Tempio della Tosse*, although smaller in its dimensions, is very similar in form, in its vaulted roof, and semicircular niches, with their intermediate open spaces, to the so-called Temple of Minerva Medica on the Esquiline in Rome (see p. 44), and was probably a *Nymphæum* of the Villa of Turcius.

The *Cascatelle*, a series of pretty cascades formed by the waters of the Anio, which are diverted from the main stream above where it enters the tunnel under Monte Catillo, and after they have served the purposes of the many mills in Tivoli, and the iron manufactories. The first and largest stream forms two cascades; the other those which issue from the so-called Villa of Mæcenas, and fall into the valley from a very considerable height. The effect of these cascades, contrasted with the brilliant vegetation which at all seasons borders them, the rich colouring of the massive brickwork of the villa, and of the town in the background, is one of the most beautiful

amongst the many lovely landscapes of this splendid panorama.

Of the many villas of the Roman period which existed about Tibur, the sites of only a few can now be determined. The church of the Madonna di Quintiliolo is built on the ruins of the *Villa of Quintilius Varus*, commemorated by Horace: its situation on the slopes of Monte Peschiavatori is one of the most beautiful that can be imagined: the ruins are of great extent, and the upper terrace commands a fine view of the Villa of Mæcenas, the Cascatelle, and the Campagna of Rome, extending in fine weather to the sea. The magnificence of the villa is proved by the numerous statues, mosaics, and other works of art which have been found among its ruins, many of which have been already noticed in our description of the Vatican and other museums. The other villas which are known to have existed at Tivoli, and of which the local antiquaries profess to point out the sites, are those of Vopiscus, Piso, Cassius, Munatius Plancus, Ventidius Bassus, Fuscus, Propertius, &c. With the exception of the Villa of Cassius, many of the names given to these ruins are merely conjectural, and it would be quite an unprofitable task to follow the speculations upon which, more or less, their authenticity depends. The walls which support the terraces of the supposed villas of Brutus and of Bassus are polygonal, and belong probably to Pelasgic *hieron*, or sacred *arenæ* for sacrificing; and that of Fuscus, below the Strada di Carciano, is a fine specimen of Roman work, more than 100 ft. in length. At Carciano, under the Casino of the Greek College, are all that remains of the *Villa of Cassius*. The ruins of this noble villa are still very extensive, and have contributed largely to the principal museums of Europe. In the 16th century Cardinal Ferdinando de' Medici and Archbishop Bandini of Siena made considerable excavations, and brought to light many beautiful specimens of ancient art. The researches of De Angelis in 1774 were still more important: the statues and marbles which he discovered were purchased

by Pius VI. for the Vatican, and are justly classed among the valuable treasures of that museum. Nearly all the statues and busts in the Hall of the Muses at the Vatican were found here, together with many others which have been noticed in our description of the Museo Pio-Clementino. We have already mentioned the Villa of Vopiscus, near the modern cascades. There is no clue to enable us to discover where the Villa of Horace stood, although placed by the local ciceroni near the chapel of S. Antonio.

Near to the entrance of Tivoli, by the Porta Santa Croce, is the *Villa d'Este*, built in 1549 from the designs of Pirro Ligorio for Cardinal Ippolito d'Este, son of Alfonso II., duke of Ferrara: it belongs to the Duke of Modena as successor of that celebrated family, who has let the villa for a certain number of years to Cardinal Hohenlohe. Though picturesquely situated, it is now in a great measure uninhabited. The casino, decorated with frescoes by Federigo Zuccheri, Muziano, and others, represents events in the history of Tivoli. Its formal plantations and clipped hedges find few admirers after the natural beauties of the surrounding scenery; and the waterworks, called the Girandola, are now justly regarded as a strange perversion of taste in the neighbourhood of the grand cascades. Notwithstanding these defects, the beautiful ilexes and cypresses of the gardens make them a favourite resort of artists and of picnic parties, and the prospect from the terrace over the expanse of the Campagna is one of the finest scenes in Tivoli. Nothing can come up to the view of the setting sun on an April or May evening from this charming spot. The Casino and the gardens are liberally thrown open to the public. Near the Villa d'Este stands the church of St. Francesco, once a Gothic edifice, but entirely modernized in the interior, only the principal door, with a canopy over it, surmounted by the shield of a cardinal of the house of Anjou (1393), and a pointed arch under the gallery remaining, of the original architecture. Outside the Porta di Santa Croce are

the barracks of the garrison, formerly the Jesuits' College, from the terrace in front of which, called *La Veduta*, opens one of the finest panoramic views over the Campagna, with Rome in the distance, and in fine weather even the sea in the back-ground; a little way beyond this is the *Villa Braschi*, from which this splendid panorama is still more extensive. This villa, the property of the grand-nephew of Pius VI., is built over the Aqueduct of the Anio Novus, which may be well seen in the wine-cellars beneath; those of the Anio Vetus and Aqua Marcia running at a lower level, close to the modern road leading to Carciano. The *specus* or channel, 9 ft. high by 4 wide, had become choked up with calcareous incrustations; where this has been removed its fine Roman brick-work lining may be seen.

Of mediæval Tivoli the most remarkable monument is the *Castle*, erected in its present form by Pius II.; it is near the Porta Santa Croce, and may be visited on leaving the town; it consists of an enclosure surrounded by five circular towers, which form very picturesque objects in the view of the town, from the road leading to Subiaco, and from that between Quintiliolo and the chapel of S. Antonio.

Beyond the Porta S. Giovanni, leading to Subiaco, about $\frac{1}{2}$ m. distant, are the remains of a circular tomb, supposed to be that of C. Aufestius Soter, a physician, whose inscription was found near the spot. About $\frac{1}{4}$ m. farther, the road to Ampiglion, the ancient Empulum, passes under the arches of the Marcian aqueduct, where it crosses the valley, and near this the *specus* of the Anio Vetus is visible. Further on we see the magnificent arches of the Claudian aqueduct, surmounted by a tower of the middle ages, built by the Tiburtines as a defence against the attacks of the Orsinis, lords of Castel Madama: they are 45 ft. high and 25 ft. in span.

Excursions from Tivoli;

Travellers who are desirous of exploring the classical sites of the Sabine

hills should make Tivoli their headquarters for some days, and arrange a series of excursions to the most interesting localities, and the numerous objects of historical interest and natural beauty for which every valley in the neighbourhood is remarkable. Many of these sites are celebrated by Horace, and others still retain in their names and ruins the traces of cities whose origin is anterior to that of Rome.

The pedestrian will find an endless source of enjoyment in the mountains around Tivoli, provided, as he now can be, with the excellent topographical surveys published by the Italian, French, or Austrian Governments.

a. Tivoli to Subiaco, up the valley of the Anio; the road following for some miles the Via Valeria, is good the whole way, and practicable for carriages. (See below).

b. To Licenza and the site of Horace's Sabine farm must be accomplished for several miles on horseback or on foot.

c. To Ampiglion, the ancient Empulm; to St. Angelo, Monticelli, and Palombara.

d. The ascent of Monte Gennaro, on horseback or on foot.

e. There is now a very good road from Tivoli to Palestrina by which this interesting town can be reached in 3½ hours; it passes near the Villa Adriana, and along the base of the hills, through a picturesque country, by way of *Passerano*, with its fine old castle, a fief of the Barberinis, near to *Galliciano*, and through *Zagarolo*; beyond which it joins the Via Labicana, or high road from Rome by La Colonna; from thence to Palestrina, 4 m. By means of this road, practicable even for heavy carriages, the tourist can visit Palestrina without returning to Rome and going twice over the same ground.

SUBIACO,

26 m. from Tivoli, and 44 from Rome. The road, which is very good for carriages, during the whole distance ascends along the rt. bank of the Anio. (A public conveyance leaves Tivoli

daily for Subiaco on the arrival of the early train from Rome.) On leaving Tivoli it runs round the base of Monte Catillo, presenting on its sides numerous fragments of ancient walls in *Opus reticulatum*. About 1 m. beyond the town, a portion of the Claudian aqueduct, consisting of several arches crowned by a square tower, spans the valley (*valle degli archi*, or *arcades*) on the rt. leading to Ampiglion. At the 4th m. a bridle-road strikes off (on the l.) to *Santo Polo*, a mountain village perched on the declivity of the Apennine above, and by which the ascent to Monte Genaro is most conveniently effected. Between the 5th and 6th m. from Tivoli, Castel Madama, a large village, rises on an eminence beyond the Anio, and soon after close to the road the ruined mediæval fortress of Sacco Muro, built on a monticule of volcanic tufa. Near this, but on the opposite side of the Anio, are seen some arches of the Claudian aqueduct spanning the torrent which washes the E. base of the hill on which stands Castel Madama; and a short distance farther, on the road-side, has been placed an inscription discovered here in 1821, recording the name of C. Mænius Bassus, præfect of the Fabri (chief engineer) at Carthage, under Marcus Silanus, the father-in-law of Caligula, whose name is so often mentioned by Tacitus. The tomb of Bassus stood probably near this spot, judging from the numerous fragments of marble found around. At this place the geologist will remark a very interesting superposition of the semi-columnar volcanic conglomerate on the ancient travertine breccia of the valley of the Anio.

At the 7th m. from Tivoli is *Vicovaro*, the ancient *Varia*, with a population of 3000 Inhab.; the road runs at the foot of the hill of travertine and calcareous breccia on which the village stands. Some portions of the ancient walls may be seen on ascending from the church of St. Antonio, on the roadside, to the town, of very fine construction, formed of huge oblong blocks of travertine, some of which measure 160 cubic feet. The style is

entirely similar to that of the walls of the *Tabularium* at Rome, but more colossal in the dimensions of the blocks. In the upper town is a beautiful octagonal chapel, dedicated to St. James, in the Italian Gothic style of the 15th centy.; it was built for one of the Orsinis of the branch of the counts of Tagliacozzo, from the designs of Simone, a pupil of Brunelleschi, who, according to Vasari, died here when engaged on the work. The front turned towards the E. is decorated with small statues of saints; the interior has been modernized, except the Gothic pilasters in the angles, and the two Gothic windows on the sides. Vicovaro is a fief of the Bolognetti family, who have a large straggling palace in it, built on the ruins of a mediæval castle.

1½ m. from Vicovaro is the ch. and convent of *San Cosimato*, on a narrow elevated plateau between the rivers Licenaz and Anio, and beneath which, at a considerable depth, the latter river runs in a most picturesque ravine: in the vertical cliffs of travertine which form its sides are several curious caverns, in one of which St. Benedict is said to have passed some time. Specuses of the Marcian or Claudian water give passage from one grotto to the other. From S. Cosimato a good road of 1 m. (on l.), after crossing the Licenza, leads to *Cantalupo Bardella*, on a hill, occupying the place of the *Mandela* of Horace; the large palace on the site of its baronial castle belongs to the Marquis of Roccagiovine. A short distance from San Cosimato, the Licenza (here called *Petescia*) torrent is crossed on a modern bridge near its junction with the Anio. Some very ancient sepulchral openings have been discovered near here, containing human bones, and numerous flint implements, remarkable for their careful execution, arrow-heads, knives, &c., with remains of domestic animals, and which are evidently anterior to the earliest period of Rome.

The wide valley beyond the Anio, on the rt., is that of *Sambuci*, up which a bridle-path, leads to *Ciciliano*, a vil-

lage called *Bicilianum* in the early documents of the Abbey of Subiaco, and from thence across a mountain pass to Genazzano. In the summer of 1874, the ruins of a temple, and of a large villa (probably of one of the *Cæcili*), and several antiquities, were discovered at *Ciciliano*. The mountains on the l. bank of the Teverone hereabouts are wooded. Opposite the 10th m. from Tivoli, and perched like an eagle's nest on a conical peak at a height of 2500 ft. above the river, is the village of *Saracinesco*, with 600 Inhab., in a most singular and inaccessible position. This town is said to have been founded by a colony of Saracens, after their defeat in the 9th centy. by Berengarius; and it is remarkable that many of the inhab. have preserved their Arabic names: several of the mountaineers in picturesque costumes seen at Rome during the winter, and who loiter about the *Piazza di Spagna*, offering their services as painters' models, come from this village. The valley of the Anio was desolated by the incursions of the Saracens about the year 876, and there is no doubt that a party of the invaders formed a settlement on this spot, as the name occurs in an inscription of the year 1052, in a list of the possessions of the monastery of Santa Scolastica at Subiaco, now in one of the cloisters there, under the designation of *Saracenesium*. The valley widens before reaching the *Osteria of La Ferrata* or *La Spiaggia*, the half-way halting-place between Tivoli and Subiaco; the village of *La Scarpa* ½ m. on l. 2 m. beyond this, and perched upon a hill on the l., is the village of *Roviano*, with a feudal castle belonging to the *Sciarra* family, to whom it gives the title of prince. From this point the valley bends to the S.S.E. as far as Subiaco. 1 m. beyond *Roviano* the *Via Subiacensis* separates from the *Valeria*, the latter branching off on the l., the former continuing along the rt. bank of the Anio to Subiaco. The *Via Valeria*, after passing by *Arsoli*, a fief of the *Massimos*, soon reaches the Neapolitan provinces at *il Passo del Ritorto* and *il Piano del Cavaliere*, and continues through *Carsoli*, the ancient *Carsoli*, into the

Abruzzi (see *Handbook for S. Italy*, Rte. 144). It is the most direct road from Rome to the lake of Fucino, but is to be travelled only on horseback or in the common cars of the country, as far as Tagliacozzo. The road from Roviano to Subiaco is beautiful. On the l. bank of the Anio, nearly opposite to Roviano, is Anticoli, and near the river, and farther on, the village of Marano, a short way beyond which the road passes below Agosta, a picturesque village; before reaching which are the celebrated springs of the Aqua Marcia and Claudia, the former collected into several ugly reservoirs, and carried down to Rome by a gigantic syphon; the latter bursting in large volumes of bright crystal water from the base of the mountains at a temperature of $8\frac{1}{2}$ per cent. The small lakes are called the *Laghetto di Sta. Lucia* and *La Serena*. The *fons cœruleus*, mentioned in the inscriptions of Claudius, Vespasian, and Titus, on the Porta Maggiore, as one of the sources of the Claudian, is still recognisable by the blue colour of its waters. These springs form the principal sources of the modern Aqueduct of the Acqua Pia. Beyond Agosta, on a peak 3300 feet high, and apparently inaccessible, is the populous village of Cervara, and on the opposite side of the Anio the towns of Canterano and of Rocca Canterano towering over it on the l., and out of the reach of the malaria which desolates the lower grounds in the autumn. The beautiful range of mountains extending from Saracinesco to Canterano, 4000 ft. high, is called *Costa Sole*. Subiaco is seen for the first time from about here; nothing can be more picturesque than its position among the richly-wooded hills by which it is surrounded.

Subiaco (Inns: Locanda della Pernice, very good, with a most attentive landlord. Sojourners en pension 6 fr. a day. Very fair quarters for persons intending to make a stay at Subiaco may be procured in the suppressed convent or Casa della Missione, which has been fitted up comfortably. This house is not far from the Pernice),
[Rome.]

Subiaco, called Sublaqueum, at the end of the 4th cent., is the chief town of a *distretto* of the Comarca, with a population of 6990 souls. It derived its ancient name from the 3 artificial lakes of the Villa of Nero, below which (*sub lacu*) it was built. The modern town is more remarkable for the beauty of its situation, which can be seen from its *Public Walk*, than for any object of interest within its walls. The falls of the river below the town, the fine old castle on the summit of the hill, which for many ages was the summer residence of the popes, the magnificent forests of the valley, and the noble monasteries which have given it such celebrity in the ecclesiastical history of the middle ages, all combine to make it one of the favourite resorts of the landscape-painters in the summer. The dark and narrow streets of the town itself are by no means inviting to the stranger; the houses have an air of antiquity which carries us back to the middle ages more than any other town in the vicinity of Rome. The *Cathedral*, built by Pius VI., who was Abbot of the Monastery for many years, is remarkable for the lofty substructions of local stone on which it stands; which can be conveniently seen from the shady path on the opposite side of the river, going from the paper-mills to the bridge of S. Francesco. The *Palace of the Abbot*, on the summit of the hill, enlarged and modernised by the same Pontiff, commands one of the finest panoramic views in central Italy, and contains some old architectural remains, and an altar-piece of Gherardo delle Notti. About a mile from the town on a hill above the river, we may still trace the ruins of *Nero's Villa*. It was here, as we are told by Tacitus, that the supper of the tyrant was struck by lightning while he was in the act of feasting, and the table thrown down by the shock. The ruins are apparently those of a nymphæum overlooking the artificial lakes, which the fancy of the Emperor had created in these deep and solitary mountain gorges. These lakes seem to have been in existence as late as the beginning of the 15th cent., when the dykes were carried away by an inundation.

Opposite the above-mentioned ruins the stony and difficult path leading to the monastery branches off from the high road. Visitors ought to walk a few steps farther on this road to enjoy the view of the precipice through which the Anio rushes from the new bridge. The scenery can only be compared to that of the 2nd bridge on the Via Mala, or to the corresponding gorge on the Schyn Pass. The height of the bridge over the foaming stream exceeds 240 ft. The celebrated *Monastery of Santa Scolastica*, was founded in the 5th century, and restored in 981 by the abbot Stephanus. It has three cloisters: the first is of recent date, but contains some ancient monuments; among which may be noticed a sarcophagus with bacchanalian bas-reliefs, a bacchic head, a fine column of porphyry and another of giallo antico, said to have been found in the ruins of Nero's villa. The second cloister dates from 1052, and is very interesting as one of the earliest examples of the pointed style of architecture: one of the arcades is of marble, ornamented with bas-reliefs, and surmounted by a statue of the Virgin throned between 2 lions. Under the portico is a curious relief of a stag and a wolf drinking; an inscription recording the foundation of the church in 981; another relates to the construction of the tower, and enumerates the possessions of the monastery in 1053. The third cloister, as well as the Refectory, was erected by Abbot Lando, in 1235; the mosaics on the arcade of the cloister are by the *Cosimatis*. The ch., dedicated to S. Scolastica, contains nothing which calls for particular notice; consecrated originally by Benedict VII., in 981, it was completely altered in the last century: beneath, in the crypt, is a finely painted chapel, in which are preserved the remains of a venerable Bede, a Genoese, —not our countryman, who lies at Durham. The monastery was once famous for its library, rich in MSS. and charters. Nearly all these have been dispersed; but it has obtained a celebrity in the history of typography as the first place in Italy in which the printing-press was established by the

Germans Sweynheim and Pannartz. Their edition of Lactantius was their first production: it appeared in 1465, and a copy is still preserved in the monastery. They remained at Subiaco until 1467, when they removed to Rome. Among the few manuscripts preserved in the Archives may be mentioned the *Regestum Sublacense*, containing documents relating to the Abbey, from the 7th centy. down to the present day. Since the suppression of monastic orders in Italy, the Convent of Sta. Scolastica and the *Sacro Speco* have been proclaimed national monuments, and are now left in the custody of a few monks. $1\frac{1}{4}$ m. from S. Scolastica is the *Sacro Speco*, the well-known monastery of St. Benedict. The ascent is steep, and the scenery is grand. St. Benedict retired here about A.D. 450, when only 14 years old. The monastery was rebuilt in 847; the lower ch. dates from 1053, the upper from 1066, and the cloister from 1235. It is built against the rocky hill on 9 arches of considerable height, and consists of 2 long stories. The cavern in the lower part, the retreat of St. Benedict, is supposed to be of great antiquity, and is identified by some authorities with an oracle of Faunus. A huge mass of rock overhangs the monastery, where it is believed to be miraculously suspended: it was over it that Romanus is said to have lowered his food to St. Benedict, when he retired to this cavern. The chapel of St. Lawrence, leading to it, was painted in 1219 by Consolo, one of the earliest Italian masters, who has recorded his name in "*Conxolus pinxit.*" This painter, who preceded Cimabue by some years, is supposed to have come from Greece. In the chapel of San Gregorio, in another part of the Speco, the paintings represent the Consecration of the ch. by Gregory the Great, with the figure of the monk Odo. In other chapels of the *Sacro Speco* are some paintings worthy of notice. Rude sketches on the sides of the lower grotto, in the style of what we see in the catacombs, may date from the 6th centy.; those of the middle and upper chapels, of scenes in the lives of St. Benedict and Santa Scolastica, are of

the 15th. In the little Chapel of *S. Lorenzo Loricato* is a Virgin and Child, with *S. Gregory*, by *Stammatico*, a Greek painter, which, if it did not bear the date (1479), we might from its style attribute to a considerably earlier period. The architecture is pointed, and by many attributed to so early as the 10th centy.; if so, the oldest specimen of what has been called the Gothic style in Italy. Observe a full-length portrait of *St. Francis of Assisi*, which is considered as the only contemporary and authentic likeness of that great reformer. The garden below is still remarkable for its plantations of roses, said to be descended from those which *St. Benedict* cultivated. Another legend states that they were originally a bed of thorns on which *St. Benedict* rolled himself to extinguish the violence of his passions, and were miraculously converted into roses by *St. Francis* when he visited the monastery in 1223. On the opposite bank of the river is the picturesque mass of *Monte Carpineto*, covered with hornbeams (*carpin*), from which it derives its name. This mountain was only a few years ago a bare, naked peak of white stone, but the monks, whose property it was, having forbidden the shepherds to take their goats to pasture on it, a luxuriant forest sprang up from the rocks. This plain and easy system of restoring forests has been now enforced by the Government in all the mountainous districts of Italy, and great hopes for the welfare and improvement of the country are entertained from this law.

EXCURSIONS FROM SUBIACO.

a. A good carriage-road, affording a very delightful ride of 4 hrs., leads over the lower slopes of *Monte Carpineto* to the picturesque towns of *Olevano* (13 m.) and *Genazzano* (17 m.) by *Affile* (which has preserved unaltered its ancient name). Described under *Palestrino*, *q. v.* The carriage-road passes near *Civitella*, the ancient *Vitellia*, from which there is a noble view over the Campagna and the mountains of the *Hernici*.

A most delightful excursion can be made from Rome in 5 days, going by the *Villa Adriana*, *Tivoli*, *Vicovaro*, *Subiaco*, *Olevano*, and *Palestrina*; and returning thence by *La Colonna*, *Monte Porzio*, and *Frascati*, or by the ruins of *Gabii*, back to Rome. The *Inns* along the line are generally tolerable, and in some places perfectly good.

b. Another agreeable excursion up the valley of the *Anio* can be made in a day from *Subiaco* to *Trevi*, the *Trebia* or *Augusta Treba* of the Romans, a town of the *Æqui*, once of some importance from being placed near the frontier of the *Hernici*: there are some Roman fragments in the piazza. Near *Trevi* and the neighbouring village of *Filetino*, are the sources of the *Anio*, in a gorge surrounded by the grandest and most solitary scenery in the Roman *Apennines*.

c. One far more interesting than the above mentioned, can be made from *Subiaco*, by an excellent carriage-road across the pass of the *Arcinazzo*, 2700 ft. above the sea, to the *Certosa di Trisulti*, passing by *Guarcino*, a large village, by *Alatri* and *Colleparado*, near the latter, visiting the celebrated grotto, and the remarkable depression called the *Pozzo di Antullo*; returning to Rome from *Alatri* by *Ferentino*, *Anagni*, &c. (See *Handbook for South Italy*, Route 40.) The top of the pass is marked by the ruins of a villa of *Trajan*, commanding a fine view over the wide plain of the *Arcinazzo* and the mountains of *Trevi* and *Filetino* (4500 ft. above the sea). The descent into the valley of the *Cosa* and *Guercino*, winding in numberless zigzags, has a striking resemblance to the *St. Gothard* route in the *Val Trémola*.

d. Another very agreeable excursion may be made during the spring or summer months from *Subiaco* into the mountains extending to the *Neapolitan* frontier, leaving the town by the *Madonna della Croce*, and passing the ch. of the *Capucins* through the high plains at the foot of *Monte Livata* and *Campo d' Ossa*, 4 m. beyond which the path passes along the *Monte Autore*, one of the highest peaks in this part of the *Apennines*. From here-

abouts the views are splendid, extending on the one side over the valley of the Anio and the Campagna to the sea; and on the other embracing the Lake of Fucino, the Monte Velino, and the central chain on the N. to the Terminillo Grande. On one of the spurs of the Autore is a chapel dedicated to the Holy Trinity, a place of great resort during the month of June by the mountaineers of the Abruzzi, close to one of the highest sources of the Vairone and Anio, on the banks of which is the hamlet of Valle Pietra. The scenery is very picturesque hereabouts. Through the valley on the N. of Monte Autore, called Campo di Pietra, runs the Fiojo torrent, one of the highest branches of the Turano, a tributary of the Velino.

This excursion must not be attempted without experienced guides, who may be procured at Subiaco. At present this region is comparatively safe, being vigilantly watched by the police; but the traveller ought to be very careful in selecting his guides. Information as to their trustworthiness can be had from the Brigadier of the Carabinieri Reali in command at Subiaco.

HORACE'S SABINE FARM,* AND MONTE GENNARO.

The distance from Tivoli to the Sabine Farm of Horace is 11 m. The

* The description of the site of Horace's Farm given in the text is on the authority of Chapuy, whose ideas were adopted by Gell and Nibby without a sufficient examination of the localities. Recent researches of the very laborious and conscientious topographer, Sig. Rosa, place the poet's villa near the *Capella della Casa*, on a kind of plateau at the foot of the *Monte Corrigaletto*, which Sig. Rosa considers to be Horace's *Lucretilla*. This site is at a short distance from Roccagiovine, and near the ancient road that led from *Fanum Vacunæ* to *Tibur*; it certainly corresponds better with the "*Arduos Sabinos*," with the "*Montes*" and "*in Arcem*," and with the "*Hæc tibi dictabam post Fanum Putre Vacunæ*" of the poet, than the low situation nearer Licenza. Another strong confirmation of Signor Rosa's view is the existence of the perennial and abundant spring still known to the peasantry as the *Fontana degli Oratini*, which gushes out at a short distance from the

road, as far as Vicovaro, is described in the preceding excursion; beyond which a new one, practicable for carriages, has been carried as far as *Rocca Giovine*, from which the journey must be performed on horseback or on foot. R. Giovine, 3 m. from Vicovaro, is situated on a steep rock above the road, and supposed to be the ancient *Arx Junonis (Rocca Giunone)*. Near the ch. is preserved an inscription recording the restoration of a Temple of Victory by Vespasian. Antiquaries regard this as a proof that it is the *Fanum Vacunæ*, or the Temple of Juno Victrix, celebrated by Horace, which would confirm the etymology of the modern name. On the opposite side of the torrent is seen Cantalupo, Horace's *Mandela*, between which and the *Licenza* are fragments of polygonal walls, supposed to be the substructions of a temple. About 2 m. beyond *Rocca Giovine*, farther up the valley, is *Licenza*, the ancient *Digentia*.—

"*Me quoties reficit gelidus Digentia rivus,
Quem Mandela bibit rugosus frigore pagus.*"
Hor. Ep. I. xviii.—

a mountain-village of 930 Inhab., beautifully situated on a hill above the bright clear stream which Horace celebrates under the same name. The site of the villa of Horace is placed by some on the rt. of the road, about midway between it and the river, a short distance before we reach the village. Little now remains but some fragments of a white mosaic pavement partly covered by a vineyard. There are 3 terraces and some massive substructions of a more magnificent villa, and of a later date, on the site of that of the poet. The names of many places in the neighbourhood preserve some record of classical times: *gli Orasini*, or *Oratini*, on the slopes of the *Monte Rotondo*, cannot be mistaken: and *La Rustica*, on the rt. side of the valley as we ascend, recalls the *Ustica* of the poet:—

Madonna della Casa. The reader will find a notice on this interesting piece of antiquarian topography, by M. Noël des Vergers, in Didot's small and beautiful edition of Horace's works, published at Paris in 1855, accompanied by maps and photographic views of the localities.

"Utcunque dulci, Tyndari, fistulâ
Valles, et Usticæ cubantis
Lævia personuere Saxa."

Od. I. 17.

Higher up the valley, in a romantic spot under Monte Cornazzano, are two springs, identified by some antiquaries with the Fons Blandusie:—

"O Fons Blandusia, splendor vitæ
Dulci digne mero, non sine floribus
Cras donaberis hœdo." Od. III. 13.

1 m. beyond Licenza is the village of *Civitella*, from which a bridle-path leads over the mountains to *Palombara*, 6 m. distant.

The Ascent of *Monte Gennaro* is made more conveniently from *Rocca Giovine* than from any other point in the valley of the *Licenza*. The excursion to *Monte Gennaro* from *Tivoli* will require 4 or 5 hours, for which guides are easily obtained; the hire of horses for the journey is 5 francs, and the guides will expect 2 or 3. Those who ascend direct from *Tivoli* follow the route taken by the peasants in going to the festa of the *Pratone*, the meadow between the two summits of the mountain. They take the road leading to *Santo Polo*, situated 2250 ft. above the sea. The road here ceases, and we follow for some distance a bridle-path commanding fine views of the valley of the *Licenza*, and at length strike into the forest beneath the singular insulated limestone mass of *Monte della Morra*. The last ascent to the *Pratone* from this side is steep, but the opening of the plain is so beautiful, that the contrast of scenery renders it by no means the least interesting portion of the journey. The ascent from the side of *Licenza* to the *Pratone* is less difficult, and follows the depression in the chain between the *Monte Morica* on the rt. and *Monte Rotondo*. The *Pratone* is celebrated for its pastures, and the traveller will generally find it covered with cattle. The annual festa at its little chapel is attended by the peasantry from all parts of the Sabine hills. From this plain we ascend to the summit of *Monte Gennaro*, which is 4165 ft. above the sea, and, with the exception of *Monte di*

Semprevisa (5038 ft.), above *Rocca Massima*, is the highest point of the chain which bounds the *Campagna* on the E. There is no doubt that the *Mons Lucretilis*, which *Horace* has celebrated in his beautiful ode already quoted, was one of the peaks of this ridge, and many writers identify it with *Monte Gennaro* itself. The view commanded during the ascent over the immense plains of the *Campagna* is one of the finest in Italy, and will amply repay the fatigue of the excursion. It embraces the line of coast as far as *Monte Circello*, the line of the *Volscian* mountains beyond the *Alban* hills, and commands nearly all the valleys of the *Apennines* from the *Neapolitan* frontier to *Soracte* and the *Monte Cimino* on the N.W. On the summit is a pyramid of loose stones, used as a trigonometrical station by *Boscovich*, in his trigonometrical survey of the *Papal States*, and lately rebuilt by the officers of the royal staff. Travellers who are desirous to vary their route in returning to *Tivoli* may descend by the pass called *La Scarpellata*, a mountain zigzag, constructed in parts with solid masonry. During the descent we command some fine views of the small group of hills which stand detached from the Sabine chain, and form so conspicuous an object from *Rome*. On one of their summits is the picturesque town and castle of *Monticelli*; on another the village of *Sant' Angelo*, in *Capoccia*, the ancient city of *Medullia*. The pass leads down to the hollow called *La Marcellina*, at the foot of the *Monte Morra*. Near this are some fine examples of polygonal walls. Farther on we pass the ruins of a Roman villa at a spot called *Scalzacane*, opposite to which are the low hills named the *Colli Farinelli*. Between them and the road is a small valley, in which we may still see some ruins of a temple, and a cippus with the inscription—*L. MVNATIVS . PLANCVS . TIB. COS. IMP. INTER. VII. VR. EPVLON. TRIUMPH. EX. RHETIS. EX. TEMPIO. SATVRNI. ET. COS. IMP. EXERCITI. IN ITALIA. ET. GALLIA*. The name of the temple is no doubt that given in this inscription, which records the name of an

illustrious Roman, whom the beautiful lines of Horace have made familiar to the scholar :—

"Sic tu sapiens finire memento
Tristitiam vitæque labores
Molli Plance, mero : seu te fulgentia signis
Castra tenent, seu densa tenebit
Tiburis umbra tul." Od. I. 7.

Beyond this we leave the convent of *Vitriano* on the rt., and enter the valley of the Anio through the fine groves of olives which clothe the slopes of the Monte di Quintiliolo, as far as the Ponte dell' Acquoria.

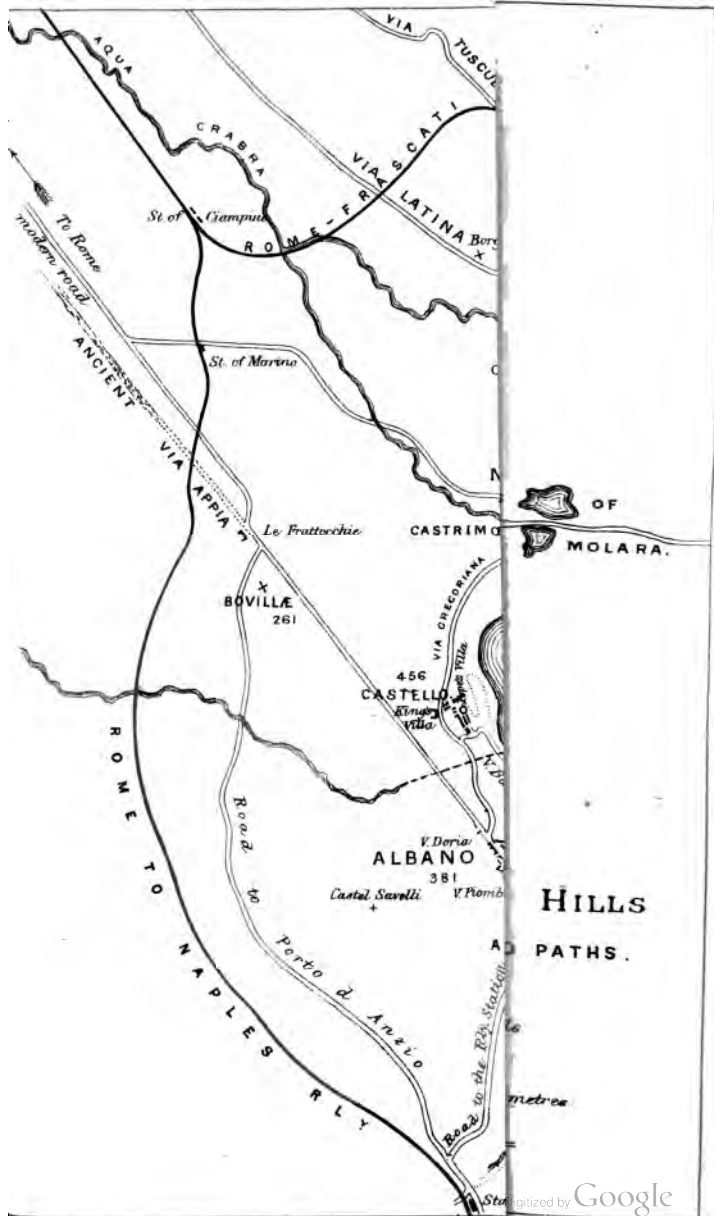
The excursion from Licenza to Palombara is by a bridle-road, passing by the Fons Blandusiæ, and to the foot of Monte Gennaro: from the summit of the mountain a path more to the N. than that to Marcellina and Tivoli descends near the Romitorio di S. Nicola, through a rocky ravine. To the geologist this excursion will prove most interesting, as affording an excellent section of the secondary strata so rarely found together and within so limited a space in the Southern Apennines. Leaving Licenza, the path crosses successively the lias and oolitic strata; the second forming the most elevated point of Monte Gennaro, the neocomian and cretaceous strata being entirely wanting. In the depression separating Palombara from the group of St. Angelo and Monticelli will be found the pliocene or subapennine series (well characterised at Formello on the road from Monticelli to Rome), whilst the hills on which these 3 towns are so picturesquely situated are formed of a compact limestone, in places changed into dolomite, and containing well-characterised fossils (ammonites and a species of *aptychus*) of the age of our British lias and inferior and middle oolites.

FRASCATI, 12 M.

By making use of the railway, the excursion to Frascati, including a visit to the ruins of Tusculum, and to Grotta Ferrata, can be easily performed in a day, leaving Rome by an early train and returning by the latest.

[An excursion of 2 or 3 days will enable the tourist, even parties of ladies, to explore very conveniently the different localities about the Alban hills, and in the following order, commencing with Frascati:—1st day, Frascati, the ruins of Tusculum, the extinct crater of la Molara, the different villas about Frascati, and especially the Villa Aldobrandini: 2nd day, By starting early the party can breakfast at Grotta Ferrata or Marino, visiting the ch. of the *Basilian* convent at the former, and the valley of the Aqua Ferentina close to the latter town; and proceed from thence (on foot or horseback) by the supposed site of Alba Longa to Rocca di Papa and Monte Cavo, descending afterwards to Albano by the convent of Palazzuola: 3rd day, Castel Gandolfo, the Emissarium of the Alban Lake, and Ariccia by the road leading from the convent of the Cappuccini of Albano; from Ariccia we would advise the pedestrian to follow the Via Appia below the town on his way to Genzano, which will enable him to examine the massive substructions over which it was carried, and the opening of the *Emissarium* of the lake of Nemi beyond, and arrive in an hour at Genzano: from Genzano a forenoon will be sufficient to see the lake and town of Nemi and to return to Albano or even to Rome to sleep; visiting on his way the viaduct of Genzano, the still more gigantic one between Ariccia and Albano, and the Tomb of Aruns: a 4th day may be well spent at Albano, combining excursions to Civita Lavinia, the ruins of Bovillæ, and Castel Savelli, returning to Rome by the ancient Via Appia. Families would do well to engage a carriage at Rome for the whole excursion, the only part during which it cannot be used being the ascent to Monte Cavo, in which case it can be sent round to Albano.]

The charge for a carriage with 2 horses, to go to Frascati and return to Rome on the same day, will be 30 frs., not including the coachman's *buonamano*. Tourists may find it convenient to proceed in the first instance by railway to Frascati, where they will



find vehicles for hire for the rest of the excursion. Trains perform the journey in $\frac{1}{2}$ hr.; carriages, horses, and donkeys are always in waiting at the Frascati terminus to convey them to the town.

The carriage-road leaves Rome by the Porta S. Giovanni: for a few hundred yards beyond the gate it follows the ancient Via Asinaria, the Via Latina running parallel on the rt. It soon after crosses the Mariana stream, and, passing over the raised causeway of the Via Appia Nova to Albano, branches off on the l. About 2 m. from the gate we pass the Osteria del Pino, well known by numberless sketches of its colossal tree, and a little beyond the arch of the Aqua Felice, called the Porta Furba, constructed on the line of the Claudian and Marcian aqueducts, a short way beyond which and on the l. is the lofty tumulus of the *Monte del Grano*, supposed with some probability to be the sepulchre of Alexander Severus. It is an immense mound, 200 ft. in diameter at the base, which is constructed of masonry. Towards the end of the 16th century it was explored from the summit: an entrance was made by removing the stones of the vaulted roof, and a sepulchral chamber was discovered containing the magnificent sarcophagus of white marble which gives its name to one of the rooms in the museum of the Capitol, and is noticed in our account of that collection. The celebrated Portland Vase, preserved in the British Museum, was found in this sarcophagus. The road crosses the railway immediately beyond the Porta Furba. About $1\frac{1}{2}$ m. beyond the tumulus, on the rt. hand, and on the line of the Via Latina, are some ruins, near the *Osteria del Tavolato*, interesting as marking, in the opinion of modern antiquaries, the site of the temple of Fortuna Muliebris, erected in honour of the wife and mother of Coriolanus, who here dissuaded him from his threatened attack on Rome.

About $2\frac{1}{2}$ m. beyond the Porta Furba are, on the rt. of the road, the ruins called the *Sette Bassi*, also *Roma Vecchia di Frascati*. The first name is supposed to be a corruption of Sep-

timius Bassus the consul, A.D. 317: it is interesting as marking the site of an imperial villa of great magnificence and extent. The ruins now visible are at least 4000 ft. in circumference: their construction shows two distinct periods; that portion towards Rome corresponds with the style of the buildings under Hadrian, while that towards Frascati belongs to the time of the Antonines. Antiquaries generally agree in regarding it as a suburban villa of Hadrian or Commodus: the quantity of marble discovered among the foundations attests the splendour of the edifice. Less than half a mile farther is the *Osteria del Curato*, the half-way house, near which the road divides; that on the rt. leads to Grotta Ferrata, and that to the l. to Frascati. The large plantations of stone-pines seen on the l. surround the farm of Torre Nuova, belonging to Prince Borghese. At the foot of the ascent to Frascati is a handsome fountain, and a mile farther the *Osteria di Vermicino*: the ruins seen on the rt. belong to the Julian aqueduct. A road on the rt. leads to the *Villa Muti*, long the residence of Cardinal York. The high road now crosses a valley, from which a long ascent brings us to Frascati.

By Railway (two trains daily).— Leaving the central station, the railway passes the temple of Minerva Medica on the rt., and, cutting through the city wall near the Porta Maggiore, runs for some distance parallel to the aqueduct of the Aqua Felice until reaching the Monte di Grano, from which it follows the line of the Mariana stream in the direction of Marino, as far as the 9th m., where, suddenly changing its direction to E. by N., it runs along the foot of the hilly region that extends from Marino to Frascati; near Ciampino it cuts through a lava-current, descending from Marino by means of a tunnel, and thence through a series of cuttings in the recent volcanic dejections of the Alban volcanoes, and through a lovely region of olive-grounds and vineyards, until reaching *Frascati stat.* in a very picturesque

situation, but at a distance of more than a mile from the town, and nearly 400 ft. below it. Carriages and donkeys are in attendance to convey the passengers, employing 20 minutes in the ascent.

FRASCATI.—This town is prettily situated on one of the lower eminences of the Tusculan hills, with a population of 6769 souls. (*Inns*: H. de Londres, in the Piazza, just within the Porta Romana.) This is the only hotel in which visitors will be able to find sleeping accommodation. The establishment has been improved, but it will be always better to come to an understanding with respect to prices, which otherwise will be found on a par with those of the best hotels in Rome. The *Trattoria della Campana*, behind the cathedral, and *Trattoria del Sole*, belonging to Salvatore Gentili, are good places for parties without ladies to dine at, and will furnish good specimens of the renowned Frascati wines. Frascati is one of the favourite resorts of the Roman families during the villeggiatura season, and in the summer months every house is filled with company. English families who spend the summer in this part of Italy prefer it to every other place in the neighbourhood of Rome: the climate is healthy, and the excursions in its neighbourhood, if not more beautiful, are more accessible, than those in the vicinity of Tivoli.

Frascati arose in the 13th century from the ruins of ancient Tusculum. The walls are built on the ruins of a villa of the time of Augustus, which is said to have afforded shelter to the inhabitants after the cruel destruction of their city by the Romans in 1191. The modern name is a corruption of *Frascata*, the appellation given to the hill as early as the 8th century, as a spot covered with trees and bushes. The town itself is less remarkable than the beautiful villas which surround it. Some of the older houses retain their architecture of the 14th and 15th centuries; the ch. of S. Rocco, formerly the cathedral of St. Sebastian, and still called the *Duomo Vecchio*, is supposed to have been built by the

Orsinis, lords of Marino, in 1309. The *Duomo Vecchio* has a low campanile built in the Gothic style of the 14th century. Near it is the old castle, now the *Palazzo Vescovile*, a building of the 15th, restored by Pius VI. The fountain near it bears the date 1480, and the name of Cardinal d'Estouteville, the ambassador of France and the founder of the ch. of S. Agostino at Rome, to whom the foundation of the castle is also attributed.

The principal edifice of recent times is the *Cathedral*, dedicated to St. Peter, from the designs of C. Fontana. It was completed under Clement XI., in 1700. It contains a mural monument erected by Cardinal York, who was for many years bishop of the diocese, to his brother Charles Edward, the young Pretender, who died Jan. 31, 1788.

The ch. of the *Cappuccini*, finely situated above the town, has some interesting pictures: among these may be noticed a Holy Family, attributed to *Giulio Romano*; a St. Francis, by *Paul Brill*; and a Crucifixion by *Muziano*. In the sacristy is *Guido's* sketch for his celebrated picture of the Crucifixion over the high altar in the ch. of S. Lorenzo in Lucina at Rome.

The only Roman remains at Frascati are a huge circular tomb, called the *Sepulchre of Lucullus*, in the road leading from the Porta Romana to Tusculum; there is no authority for the ownership attributed to it.

Villas.—The villas of Frascati, which constitute its most remarkable feature, date chiefly from the 17th century. The most important is the *Villa Belvedere* or *Aldobrandini*. Shortly before we arrive at the gate of this noble villa, by the road that leads to Tusculum, we pass on the l. hand the small casino of the Villa Piccolomini, bought in 1874 by Prince Lancellotti, by whom it has been furnished with a rich collection of works of art, remarkable as the retreat in which Cardinal Baronius composed his celebrated *Annals*. The Villa Aldobrandini was built by Cardinal Pietro Aldobrandini, nephew of Clement VIII., after he had succeeded in attaching the duchy of Ferrara to the States of the

Church. It was designed by Giacomo della Porta, and was the last work of that architect. The buildings were completed by Giovanni Fontana, and the waterworks were designed by the same artist and finished by Olivieri of Tivoli. From the extreme beauty of its position, and the extensive prospect which it commands over the Campagna, it was long known by the name of the Belvedere. The villa subsequently passed by inheritance into the Pamfili family, and in the last century became the property of the Borgheses; it now belongs to prince Aldobrandini, the head of a junior branch of that family. The casino, built upon a massive terrace, is richly decorated with marbles and frescoes by *Cav. d'Arpino*. The subjects of these paintings are taken from the Old Testament, and represent the death of Sisera, David and Abigail, the history of the Fall, the death of Goliath, and Judith. The walls of the anterooms are hung with maps of the manorial possessions of the house of Borghese. Opposite the entrance to the casino towards the hill is a large hemicycle with two wings, and a fine cascade in the centre. Near it is a building called *Il Parnasso*, once remarkable for its frescoes by Domenichino. It contains a large relief of Parnassus with the different divinities, and a Pegasus. The water is made to turn an organ, one of those fantastic applications which seem to have been popular in the Roman villas of the period. The grounds of the villa can hardly be surpassed in picturesque beauty. At the extremity of the park Prince Aldobrandini has established a manufactory of pottery, the clay being derived from the decomposed volcanic ashes of the neighbouring Tusculan volcanoes. The ruins of Tusculum can be conveniently reached through its shady avenues of ilexes, a road far more pleasant than the public one, but a guide will be desirable. *Villa Montalto*, bought from the Propaganda College by Duke Grazioli, who has repaired the buildings, fountains, and grounds with great liberality and taste. The Casino, built on the ruins of an eminent villa towards the close of the 16th centy., by Cardinal

Montalto, nephew to Sixtus V., is decorated with frescoes by the scholars of Domenichino, the Caracci and the Zuccheri.—The *Stanza del Sole*, painted by Domenichino, represents the sunrise, the midday sun, and the sunset—very much admired on account of their fine colouring, and the foreshortening of the bigæ—the horses, and the God of Day. In the lunette are painted scenes from the early boyhood of Sixtus V., his ploughing the paternal field, and his rest under the shade of a tree. The *Stanza della Notte* is a good work of Annibale Carracci, with Hesperus and Mercury surrounding the car of the Moon. The *Villa Muti*, the supposed site of a villa of Cicero, long inhabited by Cardinal York when Bishop of Frascati; and the *Villa Pallavicini*, nearer the plain and the high road.—The *Villa Sora*, belonging to Prince Piombino, above the railway station, in a charming situation, is celebrated as the residence of Gregory XIII., where took place the meetings for the reform of the Calendar during his Pontificate.—*Villa Conti*, now *Torlonia*, situated outside the Porta Romana. The grounds, with the cascade fountains, are very beautiful; the views from the terrace in front over the Campagna and Rome magnificent.—*Villa Taverna*, about $\frac{1}{2}$ m. beyond the town, on the road to Monte Porzio and Colonna, built by the cardinal of that name in the 16th centy., from the designs of Girolamo Rainaldi. It is the property of the Borghese family, and one of their most frequented country seats; it was the favourite residence of Paul V.

Not far from here is the more extensive *Villa Mondragone*, also belonging to Prince Borghese, founded by Cardinal Altemps as an agreeable surprise to Gregory XIII. The casino, designed principally by Vansanzio, contains no less than 374 windows. The grand loggia of the gardens was designed by Vignola, the fountains and waterworks by Giovanni Fontana; this villa, long uninhabited, is now undergoing repairs; a portion of it has been converted into a college under the

direction of the Jesuits.—*Villa Falconieri*, formerly the *Ruffina*, the oldest of all the Frascati villas, founded by bishop Ruffini in 1548. The casino, built by Borromini, is remarkable for a ceiling painted by *Carlo Maratta*, and an interesting series of caricatures by *Pier Leone Ghezzi*.

Villa Ruffinella, now belonging to Prince Lancelotti, and formerly to Lucien Buonaparte. The casino, built by Vanvitelli, is supposed to stand on the site of the *Accademia* of Cicero's villa. Under the portico are numerous inscriptions and other antique fragments discovered among the ruins of Tusculum. In one part of the grounds is a hill called *Parnassus*, arranged by Lucien Buonaparte. On the slopes were planted in boxes the names of the most celebrated authors of ancient and modern times.

A commodious carriage-road, constructed in the summer of 1875, connects this loftily situated villa with *Villa Mondragone*, so that visitors can now drive nearly up to Tusculum. In Nov. 1818 the *Villa Ruffinella* obtained a disagreeable notoriety from a daring attack of banditti, who obtained admission while the family were at dinner, intending to seize the daughter of Lucien Buonaparte, who was on the point of being married to prince Ercolani of Bologna. The family made their escape, but the brigands seized the secretary and two servants, and carried them off to the hills above *Velletri*, from which they were not released until the prince paid a ransom of 6000 scudi.

Tusculum.—This excursion, the most interesting about Frascati, can be made in a couple of hours, the distance being about 2 m., a steep ascent; there are plenty of donkeys and horses for hire, charge from 2 to 3 frs. The tourist will do well to go by the road that passes by the *Villas Ruffini*, *Taverna*, and *Mondragone*, and the convent of the *Camaldoli*; and after visiting *Tusculum*, to return to Frascati by the gardens of *Villa Ruffinella*, the *Capucini*, and the *Villa Aldobrandini*, thus embracing all the most remarkable sites about Frascati.

The ruins of *Tusculum* occupy the crest of the hill above the *Villa Ruffinella*. Its foundation is ascribed by the poets to *Telegonus*, the son of *Ulysses* and *Circe*:—

Et jam Telegoni, jam Mœnia Tiburis udi
Stabant: Argolicæ quod posuere Manus.
Ovid, Fast. IV.

Its position, fortified by Pelasgic walls of great solidity, was so strong as to resist the attacks of Hannibal, and the Romans set so high a value on its alliance that they admitted its inhabitants to the privileges of Roman citizens. It afterwards became more memorable as the birthplace of Cato, and as the scene of Cicero's *Tusculan Disputations*. It is known that the city was entire at the close of the 12th century, when it embraced the Imperial cause, and for some years maintained a gallant struggle with Rome. In 1167, on the march of Frederick I. into the Papal States, the Romans attacked *Tusculum* in the name of the pope. Count Rainone of *Tusculum* was assisted by a Ghibelline army under Raynaldus, archbishop of Cologne, and Christian archbishop of Mayence: a general engagement took place in the plain near the city (May 30, 1167), in which the Romans, 30,000 strong, were totally defeated, with great slaughter; the Romans are stated to have left 2000 dead upon the field. Machiavelli says that Rome was never afterwards either rich or populous, and the contemporary historians confirm the accounts of the carnage by calling the battle the *Cannæ* of the middle ages. The action lasted from 9 in the morning until night; and on the next day, when the Romans came out to bury their dead, the count of *Tusculum* and the archbishop of Mentz surrounded them, and refused to grant the privilege of burial except on the humiliating condition that they should count the number of the slain. In the following year the Romans again attacked the city, and the inhabitants, abandoned by their count, surrendered unconditionally to the pope (Alexander III.). The cause of the pope was not then the cause of the Roman people, and the surrender of

Tusculum to the Church was regarded as an act of hostility by Rome, whose vengeance was deferred but not extinguished. The pope however repaired to Tusculum, which became for many years his favourite residence. It was here, in 1171, that he received the ambassadors sent by Henry II. of England to plead his innocence of the murder of Becket. On the death of Alexander in 1181, Tusculum again became an imperial city. The Romans renewed their attacks, and in 1191 obtained possession of the citadel by the cession of Celestin III., and put the inhabitants to the sword. They razed the houses to their foundations, destroyed the fortifications, and reduced the city to such a state of desolation that it was impossible to recover from its effects. No attempt was ever made to restore Tusculum on its ancient site, and Frascati, as we have already stated, rose from its ruins on the lower slopes of the hills. A visit to the ruins is highly interesting: and the view alone is an inducement which even in this district of beautiful scenery will amply repay the trouble of the ascent.

Proceeding from the Villa Ruffinella by a shady road, the ancient Via Tusculana, the first object of interest which we meet, in a depression between two hills overlooking the valley of the Ruffinella, is the *Amphitheatre*, of reticulated work, 225 feet long and 166½ broad: the style does not show an antiquity corresponding to the other ruins, and it is regarded as the most recent Roman building of Tusculum yet discovered. Near it, along a rising ground commanding a fine panoramic view over the Campagna, including Rome and the sea beyond Ostia, are extensive ruins, called by the local ciceroni the *Villa di Cicerone*. They formed, apparently, the substructions or ground-floor of an extensive building; and are regarded, with some probability, as the lower part of a villa of Tiberius, which may have been built on the site of that of Cicero. Near this we find an ancient pavement formed of polygonal masses of lava, some remains of baths, and the ground-floor of a house with an atrium and cistern. Proceeding from the Amphi-

theatre along the ancient pavement, we arrive where a road strikes off on the l.; the road on the rt. leads to a wide open space, the supposed site of the Forum of Tusculum, behind which is the *Theatre*, the best preserved monument of the ancient city; beyond it are fragments of the city walls. The theatre was first excavated by Lucien Buonaparte, and afterwards, in 1839, by the queen of Sardinia; it was a diurnal one, and is very perfect, most of the seats for the spectators, as well as the orchestra and scena, being well preserved. On one side of the theatre runs a Roman road, and on the other are some remains of steps, called by the ciceroni a theatre for children; behind is a large subterranean piscina or cistern, which was arched over, the roof supported by 3 rows of piers. At the back of this reservoir rises abruptly the hill on which stood the *citadel*; its top is about 200 ft. above the level space of the city below, and 2218 above the sea. The site of the arx occupied an oval plateau, the sides of which descend precipitously on every side, and which have been in some places cut down for purposes of defence. It had two gates, one towards the west, which may be easily traced behind the theatre, and the other towards the valley and the Via Latina, excavated in the volcanic rock. From the summit the view is grand beyond description, and on a fine day there is scarcely a more interesting point from which one can gaze over the classical region of ancient Latium. Looking towards the N. we see the Camaldolese convent, beyond it Monte Porzio, and in the plain, between the Alban and Sabine mountains, the sites of Collatia and Gabii; still farther on the whole range of the Sabine Apennines, with Tivoli, Monticelli, Palombara, Soracte, and on the more distant horizon the volcanic chain of Monte Cimino. Towards Rome stretches the great breadth of the Campagna, with the sea beyond, and the thickly wooded hills of Frascati with its villas in the foreground. In the opposite direction, looking east, the eye extends over the whole Latin valley, separating

the central mass of Monte Cavo and Monte Pila from the outlying range, on which Rocca Priora, Monte Compatri, Monte Porzio, and Tusculum are situated. Closing in this valley on the E. is the Monte de' Fiori; beyond which is easily made out the bluff of the Volscian mountains, on the sides of which stands the Pelasgic town of Segni; more to the rt. the peak of Rocca Massimi in the same range, followed by Monte Pila, the Campo di Annibale, with Rocca di Papa, the long ridge of Alba Longa, and the more distant one of Castel Gandolfo, with Marino and Grotta Ferrata on the declivity. The Via Latina is seen at our feet, passing by the farm of La Molara, bounded on either side by the farms of Prince Aldobrandini. The hill of the citadel of Tusculum is very interesting in a geological point of view; formed chiefly of a volcanic conglomerate of yellow cinders, under which has risen a protruded mass of lava, which constitutes the precipice on the S. side. In the vicinity of this lava the volcanic conglomerate dipping N.W. has been so hardened, or baked, as to form a very solid rock, called by the Italian writers *sperone*, the *lapis Tusculanus*, and which is seldom met with elsewhere amongst the Latian volcanoes; it is composed almost entirely of garnet, and is the stone used in all the sub-jacent ruins, which has proved nearly as durable as travertine.

There are traces of ancient edifices on the plateau of the citadel, which antiquaries identify with temples known to have been erected to Jupiter Maximus, to Castor and Pollux, &c. &c.

Descending from the Arx, at a short distance from the theatre, may be seen some good specimens of the walls of the ancient town, formed of square blocks of *sperone*, and of the gate, flanked by 2 fluted Doric pilasters, which led on the N. side of the forum to the Via Labicana. A milestone, marking the 15th m. from Rome, stands a little lower down. The road is paved with the ordinary polygonal blocks of lava: on its side is a fountain with an inscription recording its having been built by the Ediles Q. C. Latinus

and Marcus Decimus, by order of the Senate; close to it is a singular subterranean chamber, the roof in the shape of a pointed Gothic arch, formed like the gates of Arpino and Mycenæ, of horizontal courses, laid so as to converge from below, and the projecting portions afterwards cut away so as to form the ogive. This chamber, which served as a reservoir for water collected from sources under the hill of the citadel, has been considered one of the oldest constructions of Tusculum, anterior to the use of the circular arch, and coeval with the Mamertine prisons at Rome, whilst the adjoining walls of the city are supposed to belong to the period when the lower town was founded, or when its population increasing descended from the citadel above, after the destruction of Alba Longa, its rival, by Tullus Hostilius. The introduction of the arch, properly so called, cannot be traced to an earlier period than the times of Tarquinius Priscus. The water was brought into this chamber by a conduit, 5½ ft. high and 2 ft. broad. About 1 m. from Tusculum the tourist can visit the *Camaldoli*, a monastery beautifully situated. It was the retreat of Card. Passionei, who built for himself some cells on the plan of those occupied by the monks, decorated their walls with engravings, and converted a small spot of ground adjoining into a pretty garden, which he cultivated with great taste. He collected in his garden no less than 800 inscriptions found among the ruins of Tusculum, and indulged his classical tastes by the addition of a valuable library. One of his frequent guests in this retreat was the Pretender, James III. of England.

GROTTA FERRATA

(no Inn, but at a tavern at the entry of the village provisions may be obtained), about 2 m. from Frascati, in the direction of Albano. The road is beautiful, passing through olive grounds and the fine old wood of Grotta Ferrata. The village, which contains 891 Inhab.,

was, until 1870, a mere dependency of the immense castellated monastery of S. Basilio. [Grotta Ferrata may also be reached by the road that branches off from that between Rome and Frascati near the Osteria del Curato, following the ancient Via Latina, or from the rly. stat. of Ciampino. At the 9th milestone the ascent commences through olive-grounds and vineyards, passing on the l. some extensive ruins of the Julian aqueduct, and, 2 m. farther, the old castle of Borghetto, an imposing mediæval stronghold of the 10th centy.; it belonged to the Savellis during the time of their power.] Nearly opposite to it, in the Vigna Micara, are the remains of an unknown gigantic tomb, commonly called the *Torrone di Micara*, equal in size to the mausoleum of Metella, on the Appian Way, and built of large blocks of *peperino*.

The monastery of Basilian monks of Grotta Ferrata is the only one of the order in the Papal States. Tradition tells us that the place derives its name from an ancient grotto closed with an iron grating, in which a miraculous image of the Virgin, now in the church, was formerly preserved. The monastery was founded in the beginning of the 10th century by St. Nilus, who was invited to Rome by the emperor Otho III., at the time when the shores of southern Italy were ravaged by the incursions of the Sicilian Saracens. In the 15th century it was given by Sixtus IV., in *commendam*, to a cardinal; and the first cardinal-abbot whom he appointed was his celebrated nephew Giuliano della Rovere, afterwards Julius II. This warlike prelate converted it into a fortress, strengthening it with towers, and surrounding the whole building with a ditch. His armorial bearings may be seen on various parts of the castle, and in the capitals of the columns in the palace of the abbot. The Church was in part rebuilt in 1754 by Cardinal Guadagni, abbot of the monastery. The vestibule, which is much more ancient, is remarkable for the bas-reliefs on the outer entrance, said to have belonged to the original monastery of St. Nilus. The portion which forms the architrave appears to be

part of an ancient sarcophagus, an imperial work, probably of the time of Septimius Severus. The door of the church belonged also to the old building erected in the 11th century. The Greek inscription over it, exhorting all who enter to put off impurity of thought, is perhaps of an earlier period. In the interior, on the vault over the high altar, are mosaics of the 12 Apostles. In the right aisle is a curious Greek inscription, containing the names of the first 12 *νεοπατρις*, or abbots, from the foundation of St. Nilus: the dates are reckoned in the Greek manner, from the creation of the world, 6513 being given instead of A.D. 1005, the year in which St. Nilus died. Another interesting monument of the middle ages is the sepulchral slab in the l. aisle, with an eagle in mosaic, the armorial bearings of the counts of Tusculum. It is said to have belonged to the tomb of Benedict IX., who was a member of that family. The Chapel dedicated to St. Nilus and St. Bartholomew, both abbots of this monastery, is celebrated for its frescoes by *Domenichino*. He was employed by Odoardo Farnese, while abbot, to decorate it, at the particular recommendation of his master Annibale Caracci. He was then in his 29th year, as we learn from the date, 1610, which may be observed on the ceiling. These fine works have generally been classed among the masterpieces of *Domenichino*: they represent the acts and miracles of St. Nilus and St. Bartholomew. Beginning from the l. of the altar, the subjects occur in the following order:—

1. The demoniac boy cured by the prayers of St. Nilus with oil taken by St. Bartholomew from the lamp of the Virgin. In the lunette is the death of St. Nilus, surrounded by the monks.
2. The Virgin in glory, surrounded by angels, giving a golden apple to the two saints.
3. The meeting of St. Nilus and the emperor Otho III., one of the finest compositions and most powerful paintings of the series: the trumpeters are justly regarded as a prodigy of expression. The figure in green holding the emperor's horse is Domeni-

chino himself, the person leaning on the horse is Guido, and the one behind him is Guercino; the courtier in a green dress dismounting from his horse is Giambattista Agucci, one of Domenichino's early patrons; the youth with a blue cap and white plume, retreating before the prancing horse, is the young girl of Frascati to whom Domenichino was attached, but was unable to obtain from her parents. 4. The miracle of the saint sustaining the falling column during the building of the monastery: remarkable for its perspective and for the great number of episodes introduced. 5. St. Nilus praying for the cessation of a storm which threatens the harvest. 6. The saint praying before the crucifix. 7. The Annunciation. These frescoes, which had suffered greatly from damp and neglect, were cleaned and very well restored in 1819 by Camuccini, at the cost of Cardinal Consalvi, who was abbot of the monastery. This enlightened statesman at the same time placed in the ch. the marble bust of Domenichino executed by Signora Teresa Benincampi, a favourite pupil of Canova. The altarpiece, an oil painting representing the two saints praying to the Virgin, is by *Annibale Caracci*. The service of this ch. is performed in the Greek language and according to the Greek ritual. The principal MSS. of the conventual library are removed to the library of the Vatican. The *Palace of the Abbot*, remarkable for its fine architecture, contains some interesting fragments of ancient sculpture found in the neighbourhood of the monastery and among the ruins of a Roman villa. In one of the rooms is a monument to Cardinal Consalvi, who died here, Jan. 1824. The circumstances attending his death are involved in mystery; the popular belief was that he fell a victim to poison. Travellers should endeavour to attend the *Fair* held here on the 25th of March, and on the 8th of September, to see the varied costumes of the peasantry of the environs.

MARINO

is about 4 miles from Grotta Ferrata (there is a direct road to Marino, without passing through G. Ferrata, joining that here described at the Ponte degli Squarciarelli), prettily situated near the extremity of one of the offshoots descending from Monte Cavo. The roads, either from Frascati or Grotta Ferrata, descend to the Ponte degli Squarciarelli, by which it crosses the stream which drains the Latin Valley. The hill on the l. is formed by a current of lava, resting upon a bed of red *tufa*. After crossing the bridge a road (3½ m.) on the l. leads to Rocca di Papa, whilst that to Marino continues to ascend among the celebrated vineyards of the Latin valley. Close to and before entering the town is the Villa di Belpoggio on the rt., from which there is a splendid view over the Campagna. [The Railway to Albano has a station about 3 m. below the town.]

Marino (*Inn*, Del Fratie, pop. 5848) has been supposed to occupy the site of ancient Castrimænum.* It is interesting in the history of the middle ages as a stronghold of the Orsini family, who first appear in the 13th century in connexion with their castle of Marino. In 1347 it was attacked by Rienzi and gallantly defended by Giordano Orsini, whom the tribune had just expelled from Rome. In the following century Marino became the property of the Colonnas, who still retain it as one of their principal fiefs in the Roman provinces, although of course without the privileges of former days. It was the residence of Martin V. in 1424. During the contests of the Colonnas with Eugenius IV. it was besieged and captured by Giuliano Ricci, archbishop of Pisa, the commander of the papal troops. The Colonnas, however, recovered the town, and again fortified it against

* Researches of Sig. Rosa, however, lead to the supposition that the Roman town was more to the north, where portions of the city wall have been laid bare, and a mutilated inscription discovered, having on it the word *Castrimænienses*.

Sixtus IV. in 1480, by erecting the walls and towers which still surround it, and add so much to its picturesque beauty.

From the situation, on a height, 1330 ft. above the sea, the climate is healthy; during the summer it is frequented by families from Rome, attracted by the cool pure air and by the shady walks in the neighbourhood. The long street called the Corso, the piazza of the Duomo, and the fountain, would do credit to many towns of more importance. The *Cathedral*, dedicated to St. Barnabas, contains a picture of St. Bartholomew by *Guercino*, seriously injured by restorations. The ch. of *La Trinità*, on the l. of the Corso, has a picture of the Trinity, by *Guido*. In the *Madonna delle Grazie* is a St. Roch, attributed to *Domenichino*,

The direct road from Rome to Marino (14 m.) is the same as that to Albano, by the Via Appia Nova, as far as the 9th m., from which it ascends, gradually at first, bordered by cliffs of volcanic tufa or *peperino*, which has been extensively quarried, this district offering the best qualities, which were most extensively used in ancient times for building purposes at Rome. The rise to the town is precipitate, very fatiguing for horses, and the road in indifferent condition.

At the foot of the hill of Marino, lying between it and the ridge which encloses the Lake of Albano, is a wooded glen, called the *Parco di Colonna*; the entrance to it is on l. of the viaduct, over which the new road to Castel Gandolfo is carried. This valley will interest the classical tourist as the site of the Aqua Ferentina, memorable as the locality on which the Latin tribes held their general assemblies, from the destruction of Alba to the consulship of P. Decius Mus, B.C. 340. Many councils of the confederation which took place in this valley are mentioned by Dionysius and Livy: among these were the assemblies at which Tarquinius Superbus compassed the death of Turnus Herdonius; that at which the deputies

decided on war with Rome to restore the Tarquins to the throne; that held during the siege of Fidenæ; and that which preceded the battle of Lake Regillus. One of the interesting facts connected with these meetings is that recorded by Livy, in describing the death of Turnus Herdonius, the chief-tain of Aricia. He tells us that Tarquinius Superbus had convened an assembly of the chiefs at daybreak, but did not arrive himself till evening, when Turnus, who had openly expressed his anger at the slight, indignantly quitted the meeting. Tarquin, to revenge himself for this proceeding, hired a slave to conceal arms in the tent of Turnus, and then accused him of a conspiracy to assassinate his colleagues. The arms were of course discovered, and Turnus was thrown into the fountain, "*caput aquæ Ferentinæ*," where he was kept down by a grating and large stones heaped upon it, until he was drowned. The traveller may trace the stream to the "*caput aquæ*," which he will find rising in a clear volume at the base of a mass of tufa.

From Marino a well-managed road and viaduct obviate the former dangerous descent to the bottom of the valley, here extremely picturesque and deeply excavated between precipices of massive *peperino*, on the edge of one of which Marino stands, and from this point appears to great advantage. Crossing the Aqua Ferentina, an ascent of $\frac{1}{2}$ m. through a lovely wood of oaks and *ilexes* brings us to a little roadside oratory, where the whole of the *Lake of Albano* suddenly bursts upon us. Here is the lowest point of the lip-crater in which the lake lies, and over which at a very remote period the waters flowed into the Vallis Ferentina, before the cutting of the emissarium by which, as we shall see, it is now emptied. From here a path on the l. strikes off to Palazzola and Monte Cavo along the ridge of Costa Casella, on which Alba Longa is supposed by some topographers to have stood. A little farther we cross another depression, in which Sir W. Gell thought he could discover traces of the road that once connected

Laurentum and Alba, and through which he considered the lake emptied itself into the Rivus Albanus, a theory no longer tenable. The view from here over the Campagna, extending to the sea on one side, and over the Alban Lake with the Monte Cavo behind on the other, is particularly fine. Following the ridge of Monte Cuoco after passing the village cemetery and the Villa del Drago, we soon reach Castel Gandolfo. The views over the Campagna to Rome and the sea are very fine from this part of our route.

ALBA LONGA.

For many years most of the Roman antiquaries had fixed the site of this celebrated city at Palazzola, on the eastern side of the lake of Albano, although the space appeared too limited to agree with the descriptions of Livy and Dionysius. The expression of the former historian, "*sub Albano Monte . . . quæ ab situ porrectæ in dorso urbis Longa Alba appellata*," could with difficulty have applied to the knoll of Palazzuola itself; Sir William Gell, believing that the older antiquaries had not examined the locality, undertook its survey for the purpose of deciding this doubtful point of classical topography. The pointing out of a new site for Alba Longa is due to our learned countryman. He supposes that it was situated on the ridge stretching along the northern side of the lake. He also thought he had discovered, about 1 m. N. of Castel Gandolfo, some traces of an ancient road which ran from near the ruins of Bovillæ on the high post-road to Albano, marked by a line of ruined tombs, and traces of cuttings in the rock high above the N. shore of the lake, to allow of the passage of the road. The whole space is now covered with vegetation, without a trace of wall or edifice older than the Imperial period, except some massive blocks of peperino, which may be fragments of the walls and temples spared by the Romans (see Strabo). This ridge, Costa Casella, bounded on one side by the precipices towards the lake, may explain how a city so situated was

designated by the term *longa*. There would be room only for a single street, whose length could not have been less than 1 m. According to Gell's views, Palazzola was one of the citadels which defended the town at its south-eastern extremity: Niebuhr's idea that Rocca di Papa was the chief citadel of Alba is quite irreconcilable with the distance and localities. The road leading from this site to the plain across the Rivus Albanus was supposed by Sir W. Gell to be the line of communication between Alba and Lavinium. The place where the latter stood may easily be recognised by the high tower of *Pratica*, the modern representative of that famous city. There are few spots in the neighbourhood of Rome which the poetry of Virgil has made so familiar to the scholar as Alba Longa:—

"*Signa tibi dicam: tu condita mente teneto.*

Cum tibi sollicito secreti ad fluminis undam,

Litora ingens inventa sub ilicibus sus

Triginta capitum fœtus enixa jacebit,

Alba, solo recubans, albi circum ubera nati.

Is locus urbis erit; requies ea certa laborum." *Æn.*, iii. 388.

It would be out of place here to examine the arguments by which Niebuhr has established the mythic character of the early history of Rome. By separating history from poetic fable, the Prussian historian by no means questions the existence of the ancient cities which figure so conspicuously in the legends of the poets. No one who has explored the country, and has examined the gigantic ruins still standing on the spots described by the Roman writers, can regard their existence as a romance; and the fact that the poets have associated them with the events of their legendary history must at least be received as an argument in favour of their high antiquity. There can hardly be a doubt that Alba was a powerful city anterior to the foundation of Rome: Niebuhr considers that it was the centre of a confederation, distinct from that of the Latins, but in alliance with it. The Roman writers state that Alba was destroyed by Tullus Hostilius (B.C. 650), after the famous contest of the

Horatii and Curatii; but Niebuhr doubts whether its destruction took place at that period, and believes that the city was first seized by the Latin confederation. All the authorities, however, agree that after the ruin of Alba its inhabitants removed to Rome, and settled on the Cælian hill. In later times the Julian and other illustrious families traced their descent from these Alban colonists.

Returning to the road from Marino, the tourist can visit Castel Gandolfo and descend to the shore of the lake, for the purpose of examining the ancient Emissarium; or he may proceed along the ridge overlooking the lake to Palazzola, by a bridle-path of about 4 m., and from thence by the road through the woods of the Madonna del Tufo to Rocca di Papa and Monte Cavo.

PALAZZOLA,

a Franciscan monastery, beautifully situated at the foot of Monte Cavo, overlooking the lake of Albano, and commanding a splendid panorama over the subjacent lake, with the Campagna and Rome itself, even including, in fine weather, the shores of the Mediterranean. The garden of the monastery is remarkable for a consular tomb. It is excavated in the rock, and is supposed to be as old as the 2nd Punic war. It was first discovered in 1463 by Pius II. (*Æneas Sylvius*), who had it cleared of the ivy which had concealed it for ages. It was not completely excavated until 1576, when considerable treasure is said to have been found in the interior. The style of the monument closely resembles that of the Etruscan sepulchres—a fact which bespeaks its high antiquity, independently of the consular fasces and the emblems of the pontiff sculptured on the rock. Ricci considers, with some probability, that it may be the tomb of Cneius Cornelius Scipio Hispallus, the only person who died invested with the double dignity of consul and Pontifex Maximus, and who is mentioned by Livy as having been seized with paralysis while visiting the temple

on the Alban mount (B.C. 176): he died at Cumæ, but his funeral obsequies were celebrated at Rome, where his remains were brought for that purpose: and it is very possible they were deposited where he was first attacked with his fatal malady. This tomb must have stood on the side of the road that led from the Via Appia to the Via Numinis and Temple of Jupiter, on the Mons Latialis above. Near the monastery are the remains of extensive artificial caverns, supposed to have been used as reservoirs for rain-water.

ROCCA DI PAPA.

From its elevation above the sea, Rocca di Papa enjoys a cool climate, and is free from all traces of malaria; it has the additional advantage of varied and pleasant rides and walks through the adjoining woods and over the highest parts of the Alban hills. There is a very fair carriage-road to it from Frascati, now repaired, and another, leading to Albano, through the woods of Palazzuola, is now in course of construction.

From whatever side we approach this picturesque mountain-village, whether from the valley of Grotta Ferrata and Marino, or through the magnificent woods behind Palazzola, it is scarcely possible to convey any idea of the scenery which presents itself at each turn of the road. Rocca di Papa occupies the site of the Latin city of Fabia, mentioned by Pliny as existing in his time, and is supposed by some topographers to mark the position of the Arx Albana of Livy, to which the Gauls were repulsed in their attack on Rome. Many antiquaries consider the modern name a corruption of the ancient Fabia, whilst others derive it from the circumstance that it was one of the strongholds of the popes as early as the 12th century. It is a straggling village of 2703 souls, at an elevation of 2648 ft. above the sea, built on a steep declivity of lava thrown up on the edge of the great crater of the Alban mount. It is first mentioned under its modern name in the chronicle of Fos-

sanuova, where it is stated that pope Lucius III. (1181) sent Count Bertoldo, the Imperial lieutenant, to defend Tusculum against the Romans, and to recapture Rocca di Papa. In the 13th century it became, like Marino, a fief of the Orsini family, who held it until the pontificate of Martin V. in 1424, when it passed to the Colonnas, who still possess it. During the 2 following centuries it was a stronghold of that celebrated family, and was frequently besieged and captured in the contests between the Roman barons. In 1482 it was taken by the duke of Calabria; in 1484 by the Orsinis; and in 1557, during the contests between the Caraffeschi and the duke of Alba, it was besieged by the people of Velletri, and compelled by famine to surrender. On the extreme point of the rock some ruins of the ancient citadel may still be seen. From this village we ascend for about 2 miles to Monte Cavo, through chesnut forests of great luxuriance.

MONTE CAVO.

Immediately behind the village of Rocca di Papa commences the circular crater-like depression, the plain forming the bottom of which is called the *Campo di Annibale*, from a tradition that it was occupied by Hannibal in his march against Tusculum and Rome. It is more probable that it was the position of the Roman garrison which, Livy tells us, was placed here to command the Appian and the Latin Ways during the invasion of the Carthaginians. The outline of the crater may be distinctly traced during the ascent: the side nearest Rome has disappeared, but Rocca di Papa, situated upon one of the several lava eruptions of the volcano, occupies the N.W. portion of its margin. In different parts of the plain are deep roofed pits, in which the snow collected on the neighbouring heights for the supply of Rome is preserved. Monte Cavo, the highest point of the Alban group of hills which bound the Campagna on the E. and

S., is 3130 English ft. above the level of the sea. [The easiest way to reach Monte Cavo will be by Palazzola, and from thence to Rocca di Papa, passing the chapel of La Madonna del Tufo (3 m.); from here a road in the midst of the chesnut forest will bring the tourist in half an hour to Rocca di Papa; or he will find a path a short way beyond the chapel, which, by taking him to the upper part of the village, will much abridge his walk, and bring him at once into the road leading from it to the Monte Cavo. There are some shorter paths through the woods, suited only for pedestrians, but which no one *unaccompanied by a guide* ought to attempt. Monte Cavo is about 7 m. from Albano, and 6 from Nemi; on horseback it can be reached in less than 2 hrs. from the former. The best season for visiting it will be in April or May, and in the morning or evening, the subjacent country being often enveloped in fog at other times. In a spring day the excursionist will be able to ascend the mountain, examine the Campo di Annibale, descend to Nemi, and, following the west side of its beautiful lake, return to Albano before dark. By means of the railway to Albano, this excursion may be performed in the same day from Rome.] On the summit stood the Temple of Jupiter Latialis, erected by Tarquinius Superbus, as the common place of meeting of the Romans, Latins, Volsci, and Hernici, and memorable in Roman history as the scene of the *Feræ Latinæ*, the solemn assemblies of the 47 cities which formed the Latin confederation. In the last mile of the ascent from the Campo di Annibale we join the ancient *Via Triumphalis*, the road by which the generals to whom were granted the honours of the lesser triumph, or ovation, ascended on foot to the temple. Amongst those who enjoyed this honour were Julius Cæsar, as dictator; M. Claudius Marcellus, after his victory at Syracuse; and Q. Minutius Rufus, the conqueror of Liguria. The pavement of this ancient road is perfect during the upper part of the ascent, and, by pushing through the

underwood, may be followed for a considerable distance; the kerb-stones are entire in many parts of it, and about 9 feet apart. Some of the large polygonal blocks of which it is composed bear the letters N. V., supposed to signify "Numinis Via." On the summit is a broad platform, on which stood the celebrated temple, commanding the extended plains of ancient Latium. In the beginning of the last century the ruins then existing were sufficient to show that the temple faced the S.; that it was 240 ft. long and 120 ft. broad; and that it had been decorated with columns of white marble and giallo antico. Many statues and bas-reliefs were also found upon the spot, which proved the magnificence of the edifice under the emperors. In 1783 all these remains were destroyed by Cardinal York for the purpose of rebuilding the ch. of the Passionist convent. The Roman antiquaries justly denounced this proceeding of the last of the Stuarts as an act of Vandalism, and it is greatly to be regretted that so ardent an admirer of ancient art as Pius VI. did not interpose his authority to prevent it. The temple was one of the national monuments of Italy; and no profaning hand should have been allowed to remove a stone of an edifice so sacred in the early annals of Rome. The only fragment now visible is a portion of the massive wall, on the southern and eastern side of the garden of the convent, composed of large rectangular blocks, and evidently a part of the ancient substructions of the temple. The ch., dedicated to the Holy Trinity by Cardinal York, contains nothing worthy of notice. At the foot of the mountain are the lakes of Nemi and Albano, with the towns of Genzano, Lariccia, Albano, and Castel Gandolfo. Beyond this rich foreground are the wide-spread plains of Latium, on which, as upon a map, we may follow the principal events of the last 6 books of the *Æneid*, and the scenes of the first achievements of Rome. Immediately at the foot of the Alban hills we see the

vine-clad hill of Monte Giove, the supposed site of Corioli, and Civita Lavinia, the modern representative of Lanuvium. On the S.E. the Pontine marshes are concealed by the ridge of Monte Artemisio, but we may trace the line of coast from the promontory of Porto d'Anzio, the ancient Antium, to near Civita Vecchia; and as the eye moves along the dark band of forests which spread along the shore for nearly 60 miles, we may recognise the position of ancient Ardea; of Lavinium, the modern Torre di Pratica; of Laurentum, at Tor Paterno; of Ostia, near the double mouth of the Tiber; the Etruscan Cære, at Cervetri; the crater of the lake of Bracciano; and the hills of La Tolfa. On the N. and E. we recognise the Monte Cimino, the insulated mass of Soracte, Monte Gennaro, with the group of the Montes Corniculani at its base, and far beyond the lofty outline of the Apennines which encircle the valley of the Velino. Within the amphitheatre formed by the Sabine hills we see Tusculum, the site of Gabii, and the heights of Tivoli; the view of Palestrina is intercepted by Monte Pila, which rises above the south-eastern extremity of the Campo di Annibale. Behind Monte Pila, to the rt., is the "gelidus Algidus" of Horace, on which Lord Beverley discovered, some years since, the ruins of a circular temple. This may possibly be that of Diana which Horace celebrates:—

"Quæque Aventinum tenet Algidumque,
Quindecim Diana preces virorum
Curet; et votis puerorum amicas
Applicet aures."

Beyond this, at the opening of the plain of the Sacco, is the town of Valmontone. The last and greatest feature of the landscape is Rome itself, which is seen from this point in all its glory:—

"Quæque iter est Latias ad summam fascibus
Albam,
Excelsa de rupe procul jam conspicit Urbem."
Lucan, v.

The summit of this hill is well known to the classical reader as the spot from which Virgil makes Juno survey the

contending armies previous to the last battle described in the *Æneid*:—

"At Juno è summo, qui nunc Albanus habetur,
(Tum neque nomen erat, nec honos, aut gloria, monti.)
Prospiciens tumulo, campum adspectabat, et ambas
Laurentiam Troiamque acies, urbemque Latini."
Æn. xii. 133.

Lord Byron has beautifully described the magnificent panorama from the Alban Mount:—

"And afar
The Tiber winds, and the broad ocean laves
The Latian coast, where sprung the epic war,
'Arms and the man,' whose reascending star
Rose o'er an empire;—but beneath my right
Tully reposed from Rome; and where yon bar
Of girdling mountains intercepts the sight,
The Sabine farm was till'd, the weary bard's
delight."
Childe Harold, iv. 174.

LAKE OF ALBANO.

The ascent from Marino to Castel Gandolfo, through the woods which clothe this side of the lake, commands one of the most beautiful scenes in Italy: it crosses the depression of the edge of the crater, over which ran the primitive watercourse by which the lake emptied itself before the excavation of the present emissarium, from whence it ascends gradually along the Monte Cucco to Castel Gandolfo.

Another road leads from Rocca di Papa to Castel Gandolfo, through Palazzuola, and along the southern margin of the lake, traversing the lower avenue (*galleria*) below the convent of the Cappuccini of Albano, through a thick wood, and from thence through the magnificent upper galleria of ilexes, passing by the Franciscan convent and the Villa Barberini, before reaching the E. gate of Castel Gandolfo. From whatever side the lake is approached, the traveller cannot fail to be struck by its exceeding loveliness.

CASTEL GANDOLFO,

a town of 1580 Inhab., derives its chief importance from the summer palace of the popes, which forms so

conspicuous an object from all parts of the country around. In the 12th century it was the property of the Gandolfi family, whose *Turris* or *Castellum de Gandolphis* is mentioned in many documents of the period. Under Honorius III., in 1218, it passed into the hands of the Savellis, who held it as their stronghold for nearly 400 years, defying alternately the popes, the barons, and the neighbouring towns, although they were occasionally driven from their position by superior force. In 1436 it was sacked and burnt by the troops of Eugenius IV., because Cola Savelli had afforded an asylum in it to Antonio da Pontedera, who had rebelled against the pope. On this occasion the castle was confiscated; but the Savellis again obtained possession of it in 1447, in the time of Nicholas V. This illustrious family continued to hold it, with occasional interruptions, until 1596, about which time Sixtus V. had erected it into a duchy in favour of Bernardino Savelli; but the fortunes of his noble house were too much reduced to support the dignity, and he sold the property to the Government for 150,000 scudi, an immense sum for the time. In 1604 Clement VIII. incorporated it with the temporal possessions of the Holy See. Urban VIII., about 1630, determined to convert it into a summer residence for the sovereign pontiffs, and began the palace, from the designs of Carlo Maderno, Bartolommeo Breccioli, and Domenico Castelli. In 1660 the plans were enlarged and improved by Alexander VII., and the whole building was restored and reduced to its present form by Clement XIII. in the last century. Since that time several Roman families, and particularly the Barberinis, the Del Dragos, and Torlonia, have erected villas in the vicinity. That of Torlonia has been purchased by the King of Italy. The situation of Castel Gandolfo is extremely picturesque: it occupies an eminence above the north-western margin of the lake; and from its lofty position, 1450 feet above the Mediterranean and 460 above the lake,

its climate is pure and its air bracing, whilst it is free from malaria, the pest of the subjacent Campagna on one side, and of the shores of the lake on the other. The *Papal Palace* is a plain, unornamented building, with some large and convenient apartments not worth visiting: the view from it, over the lake, is extremely fine. The ch. adjoining, dedicated to St. Thomas of Villanova was built in 1661, by Alexander VII., from the designs of Bernini, in the form of a Greek cross. In the interior is an altar-piece by *Pietro da Cortona*, and an Assumption by *Carlo Maratta*. A path leads down from the town to the shores of the lake, which swarm with frogs in the summer. The lake of Albano, one of the most beautiful pieces of water in the world, and, in respect to scenery, beyond comparison the finest of those of purely volcanic origin in Italy, is 3825 yds. (2½ m.) in length, 2300 yds. (1½ m.) in width, about 6 m. in circuit, and is probably one of those craters of elevation well known to geologists, its sides being formed of beds of volcanic tuff dipping away from the centre.

THE EMISSARIUM.

The most remarkable circumstance connected with the Alban lake was the formation of the emissary, by which the Romans, while engaged in their contest with the Veientes (B.C. 394), succeeded in lowering the waters, which by their accumulation threatened to inundate the subjacent country. This emissary is a subterranean canal or tunnel, 1509 yds. in length, excavated in the tuff; it varies in height from 5½ to 9 or 10 feet, and is never less than 3½ in width. The upper end is of course on a level with the surface of the lake, or 964½ Eng. feet above the sea, the lower 954, giving a fall of 10 ft. or of 1 in 452. It runs under the hill and a little east of the town of Castel Gandolfo, and opens at La Mola, 1 m. from Albano, from which its waters run to the Tiber by the stream which passes by Vallerano. The sum-

mit of Monte Cavo, on the opposite side of the lake, rises 2166 feet from its waters. Certain vertical openings or shafts, by the Romans called *Putæi* and *Spiracula*, intended to give air to the tunnel below during its excavation, are visible in various parts of the hill under which it runs. In summer the water is seldom more than 2 feet deep in the emissarium, and does not run with rapidity, as may be observed by means of a candle placed upon a float and allowed to follow the current. Over the opening towards the lake is a low flat arch of 7 stones; the blocks with which it is constructed are large, and of the peperino of the country; they form what may be called a flat arch: the blocks, being wedge-shaped, support each other—a style we see employed by the Etruscans, and even during the Republican period at Rome, in the Tabularium of the Capitol. It is now indeed sustained by a modern round arch, and by a wall of masonry. Within the enclosure formed by this arch and wall are some ancient stone seats, with a moulding, the place having probably been converted at a subsequent period into a Nymphæum, which existed when Domitian took so much delight in this locality. A quadrilateral court, well walled in with large stones in parallel courses, succeeds to the flat arch; opposite to which the water enters a narrower passage, and then passes into the interior of the mountain. The fine old trees which overshadow the Alban lake render it a cool and delightful retreat in the hot months; and the number of blocks, the remains of terraces and buildings, at the water's edge all round its shores, prove how much the Romans, during the period of the first emperors, enjoyed its picturesque beauties. A large grotto or cave, near the water's edge, and at a little distance to the N. of the emissarium, decorated with Doric triglyphs, was probably used as the summer triclinium of the emperor Domitian, whose palace was situated on the hill above. These retreats were of course constructed long after the emissary, when the experience of ages had shown that there was

no further danger to be apprehended from the rising of the water. To these observations we may add, that, from appearances on the sides of the lake, it is evident, as confirmed by history, that its waters were considerably higher than the present surface: the depression between Castel Gandolfo and Marino, at the lowest edge of the crater, serving to carry off the waters into the little stream which now flows below the hill on which Marino stands. The terms of the oracle of Delphi, as handed down by Livy, however, cannot refer to this channel, directing, as it did, that the waters should not be allowed to escape by their own river, *in mare manare (aquam) suo flumine*, as it would have flowed into the Tiber, and not into the sea. The connexion of the emissary with the siege of Veii is easily explained: the oracle directed the construction of the emissary, in reference to the hint of the Etruscan soothsayer that they would enter Veii by means of a mine, the art of forming which was then unknown to the Romans. By the exercise of their skill in the operations of the emissary they obtained sufficient knowledge to enable them to sink a mine, which gave them possession of the citadel of Veii.*

Travellers who visit the lake from Albano will always find donkeys in the town ready for hire at 2 fr. each. The cicerone will expect 3 fr.,

* The lowest part of the rim of the crater which encloses the Lake of Albano, and over which only its waters could have flowed before the excavation of the emissarium, is situated between the top of the ascent by the road from Marino and the base of Monte Cucco. Sir W. Gell supposed that he had discovered traces of an artificial cutting at the base of the latter hill, and hence made the ancient waters to flow into the dry bed of a river in the ravine below, and which he considered to be the *Rivus Albanus*. More recent researches on the topography of the locality have shown that the lowest part of the rim is nearer the small oratory mentioned above, rendering it probable that over this point once ran the waters of the lake, into the stream rising in the Parco di Colonna, and flowing under Marino. This is further confirmed by the discovery of an inscription at Marino, in which the latter stream is designated as the *Rivus Albanus*. According to the French surveyors, the lowest part of the edge of the crater is 246 feet above the level of the lake.

and the custode at the emissary, who finds lights, 1 fr.

A very beautiful road of 2 m., shaded by ilexes, and skirting the grounds of the Villa Barberini, passing before the Convent of S. Francesco, leads from Castel Gandolfo to Albano. It is called the *Galleria di Sopra*, and is well known as a delightful drive, and for its fine views over the lake and of Monte Cavo. The Villa Barberini, built on the ruins of the *Albanum* of Domitian, is exceedingly beautiful, and well deserves a visit. The grounds contain magnificent plantations of stone pines.

VIA APPIA NOVA—ALBANO.

The Railway is now the most expeditious way of reaching Albano, although the station—La Cecchina—is at an inconvenient distance, about 3 m. from the town; and the drive tedious from its continuous ascent. Trains leave Rome several times a day, performing the journey in 1 hr. A very rickety omnibus, fare 15 soldi on ascending, 10 on returning from the town; carriages from 3 to 4 frs. Travellers will do well to order beforehand from the inn a vehicle to wait their arrival at La Cecchina.

The rly. from Rome to Albano is the same as that to Frascati as far as 9 m. *Ciampino Junct. Stat.* Here the Albano branch, which continues to Naples, diverges to the rt., encircling the base of the Alban hills, as far as Velletri, passing below Marino, where there is a small station about 4 m. from the town, and soon after crossing the post-road and the ancient Via Appia, at the 11th m. below the Osteria delle Frattocchie; beyond this there are several deep cuttings through the lava-currents descending from the Alban craters. The stream which empties the lake is crossed at a short distance below its exit from the Emissarium. Fine views of Castel Gandolfo and Albano are had from this part of the rly., which runs round the base of Castel Savelli, until it reaches

La Cecchina Stat., situated near the edge of the Val Ariccia. From La Cecchina the pedestrian can take the road through Ariccia to Albano, about 4 m.; the carriage road, 3 m., runs more to the l.

Some travellers may prefer the old high road: hiring a carriage in Rome for 20 frs., and thus avoiding the delays the extortion of the owners of vehicles at La Cecchina Stat.

The road to Albano from Rome comprises the first 14 miles on the Via Appia Nova. Leaving Rome by the Porta San Giovanni, the rd. immediately crosses the Mariana stream, and soon after separates from that leading to Frascati: at the second milestone we cross the ancient Via Latina, the direction of which is marked by a line of ruined sepulchres; two of which in brick, and now converted into temporary farm-buildings, at a short distance on the l., are in good preservation. At this point, and beyond where the modern road intersects the Via Latina, and in the space between them and the Claudian Aqueduct, upon the farm of the *Arco Travertino*, or *del Corvo*, excavations in 1858 led to the discovery of some interesting sepulchral monuments of the age of the Antonines, and of the *Basilica of St. Stephen*, founded in the pontificate of St. Leo in the middle of the 5th centy. Several marble columns, with ancient Composite and Ionic capitals, have been dug out, some of the latter with the cross sculptured on the volutes, and 2 curious inscriptions, one relative to the foundation of the primitive ch. by Demetria, a member of the Anician family; the other to the erection of the Bell Tower by a certain Lupus Grigarius, in the middle of the 9th century. The ground-plan of the basilica shows that it was similar to the sacred edifices of the same period. The church, dedicated to St. Stephen, as restored by Pope Leo III., consisted of a vestibule and portico, forming the front turned towards the E., opening into the aisles and nave, which were separated by a range of marble columns, most of which are unfortunately now removed. At the extremity of the nave

is a semicircular tribune, with remains of the altar; and on the rt. or N. side of the latter a square baptistery, with a sunk font in the centre, evidently for baptism by immersion. One of the peculiarities of this basilica is the *edicola* in the centre of the nave and in front of the tribune, and which, placed over the relics of martyrs, was retained and included in the Leonine edifice: it consists of two chambers, entered by a descending staircase; over it may have stood the presbytery or choir. It is probable that this part of the Via Latina was occupied by an extensive villa, of which the ruins opposite the 2nd mile on the l. formed a part, and by a line of tombs like those on the Via Appia, several of which were laid open in 1860. Not far from these ruins are the Catacombs of i Santi Quattro, in the *Vigna del Fiscale*. Between the 3rd and 4th m. is the *Osteria del Tavolato*, and the picturesque tower *del Fiscale*, now a trigonometrical point in the survey of Latium. Beyond the tower, and the line of aqueducts on which it stands, is the supposed site of the Temple of Fortuna Muliebris, where Coriolanus was dissuaded by his wife and mother from marching on Rome. The distance from the capital and the locality both agree with the accounts of Dionysius and Valerius Maximus, who place it at the fourth milestone on the Via Latina. There are no ruins of any consequence, although the walls of the casale are composed of fragments of marble, and numerous remains of columns, &c., have been found in the vicinity. There is no other spot to which the site of the temple can with so much probability be assigned, and we may therefore regard it as the spot where Coriolanus found that he was not "of stronger earth than others:"—

"Ladies, you deserve
To have a temple built you: all the swords
In Italy, and her confederate arms,
Could not have made this peace."

From this point and for the next 7 m. the post-road runs parallel to the ancient Via Appia, which is marked on the rt. by the well-known tomb

of Cæcilia Metella, followed by a long line of others, the most remarkable of which are noticed in our excursion to that most celebrated of the great highways leading out of Rome. The magnificent line of arches on the l. marks the course of the united aqueducts of the *Aqua Claudia* and *Anio Novus*, whilst the lower arcades carried the 3 other streams of the Marcia, Tepula, and Tullia. The plain modern channel, built by Sixtus V., belongs to the Aqua Felice. Opposite to the 5th milestone, on the right, are extensive ruins called by some Roma Vecchia, which extend to the Via Appia, and which are now generally supposed to belong to a villa of the Quintilii; they occupy a mile in length, and stand on an escarpment of the lava current, which ends at the tomb of Cæcilia Metella. An elegant brick tomb of the age of the Antonines, near the *Casale delle Capannelle*, between the 5th and 6th milestones, has been confounded with the Temple of Fortuna Muliebris. The great circular tomb on the Appian seen to the rt., and covered with farm-buildings and an olive-garden, is *Casal Rotondo*, the Sepulchre of Messalla Corvinus. Before the 7th m. is the Torre di Mezza Via, close to which a ruined aqueduct crosses the road in the direction of the Villa of the Quintilii, to convey water to which it appears to have been exclusively destined. A plain is traversed by the post-road for the next 3 miles. Beyond the 9th milestone the road to Marino branches off on the l., and soon after a small stream called the Fossa del Ponticello is crossed. Between this and the foot of the Alban hills at the 10th mile where the rly. crosses, some emanations of sulphuretted hydrogen gas are seen and smelt in the space lying between the modern and ancient Appian Ways, the most extensive being designated by the name of *la Solfarata*: it is marked by white efflorescence on the surface. Before reaching the 11th milestone the post-road bends to the rt., towards the Osteria delle Frattocchie, where it joins the ancient Via Appia, the line of which it follows to Albano: the

villa on the l. of the road here belongs to the Colonna family: from le Frattocchie the high road to Nettuno and Porto d'Anzio strikes off to the rt. Between le Frattocchie and the next m. (12), several ruined sepulchres bound the ascent on either side, and on the rt. are the ruins of *Bovilla*, with the remains of a circus and a theatre. Higher up is the site of the more ancient *Bovilla*, founded by Latinus Sylvius, well known for its conquest by Coriolanus, and as the Sacrarium of the Julian family. Frattocchie is supposed to be on or near the site of the fatal quarrel between Milo and Clodius, and which forms the subject of Cicero's celebrated oration 'Pro Milone.' The ascent from le Frattocchie to Albano is gradual, although considerable, the difference of level from the bottom of the hill to the gate of the town being nearly 650 feet.

A little beyond the 12th milestone the road crosses the dry bed of the river by which Sir William Gell supposes the Alban lake to have discharged its waters anterior to the excavation of the emissary. A modern road leads on the l. from near this to the Villa Torlonia at Castel Gandolfo: a short distance beyond this traces of an ancient one have been discovered, which is supposed to have led from Laurentum to Alba Longa. Numerous tombs, many of which are shown by inscriptions to have belonged to eminent families of ancient Rome, border the road on each side during the ascent to Albano. Between the 12th and 13th milestone the road is lined on the rt. by massive substructions of tufa blocks for some distance. About 1 mile before reaching the town a massive square tomb, about 30 feet high, with 3 niches within and places for urns or sarcophagi, was long supposed to be the tomb of Clodius, in spite of the express statement of Cicero that his body was burnt in the Roman Forum and cast out half consumed to be preyed upon by dogs, "*spoliatum imaginibus, exequiis, pompa, laudatione, infelicissimis lignis, semiustulatum, noc-*

turnis canibus dilaniandum." The view looking back during the ascent presents one of the most impressive scenes in Italy. It commands the whole Campagna as far as Soracte: in the middle of the plain Rome is seen with its domes and towers in solitary grandeur, like an oasis in the desert, amidst the ruins of the desolate plain. Beyond, on the l., the long line of the Mediterranean completes this striking picture. Close to the gate of Albano, and on the l. of the road, are the remains of a high tower-shaped sepulchre, with binding-blocks in white marble, and with which the entire structure of 4 stories appears to have been originally covered. It contains a sepulchral chamber 12 ft. by 8, and is generally admitted to be the tomb of Pompey the Great, whose ashes were brought from Egypt and deposited here by his wife Cornelia. The statement of Plutarch, who tells us that the tomb of Pompey was close to his villa at Albanum, corresponds with this locality. On the rt. of the gate is the Villa Altieri, and on the l. the road leading to Castel Gandolfo. After entering the town, we pass on the rt. the Villa Doria, in the finest situation of the modern city.

ALBANO, 14 m. from Rome. (*Inns:* Hotel de Paris is the best situated, commanding a magnificent panorama, and offers good accommodation, but with prices much on a par with those of first-class hotels in Rome. The same may be said of the Hotel de Rome, on the opposite side of the street nearer the Viaduct, which has been lately complained of as still dearer. The Hotel de la Poste, an old-established house, is comfortable, with less pretension, and lower prices. At the Poste, and the Russie, near the Villa Doria, parties can arrange by the day for 7 or 8 fr. a-head. All the hotels are much improved, Albano being much resorted to by strangers in the spring and early summer.) Carriages and donkeys can be procured at these inns, but tourists will do well beforehand to come to an understanding about the charges; if not, they must

make up their minds to be imposed upon. Donkeys are charged 4 fr. a day, driver 4 fr. A guide 7 fr. a day.

[*Itinerary.*—For persons whose time is limited the following itinerary includes most of what is to be seen in the town and the neighbourhood. In a carriage this may be gone through in 5 hours. Leaving Albano—Tomb of Aruns, Viaduct of Lariccia, town of Ariccia, and, leaving there the carriage, examine the ancient walls and the substructions on the line of the Via Appia below the town; a drive of half an hour to the Villa Cesarini at Genzano, to see which and the gardens overlooking the Lake of Nemi a permission had better be obtained before leaving Rome. Drive to the Capuchin Convent at Genzano, from which a walk of an hour to Nemi; visit the Monte Parco on returning, for the fine view; drive from Ariccia through the woods to the Capuchin Convent of Albano, and from there by the Upper Gallery to Castel Gandolfo, returning to Albano by the Lower Gallery, visiting on the way the ruins in the Villa Barberini. The principal sights at Albano will be the Villa Doria; the Cathedral; the Church of San Paolo; the Roman Amphitheatre; and the Church of Santa Maria della Rotonda. An excursion to Palazzola, Rocca di Papa, and Monte Cavo will require 5 hours; the return journey to Rome in a carriage, along the line of the Via Appia, 3½ hours, on foot 5 or 6.]

Albano is a commonplace episcopal town (Pop. 5726), 1250 Eng. ft. above the sea, celebrated for the beauty of its scenery and the purity of its air. Albano and Lariccia have been called the Hampstead and Highgate of Rome, and during the summer months they are much frequented by visitors. Albano, particularly, is a favourite resort of the Roman nobility during the *villeggiatura* season from June to October. Although the situation is generally healthy, its close vicinity to the Campagna below, and to the region of malaria, cannot be regarded without suspicion;

during the extreme heats of summer, intermittent fevers sometimes show themselves, even at this considerable elevation. The present town occupies part of the grounds of the villas of Pompey and Domitian: traces of the former exist in the masses of reticulated masonry in the grounds of the Villa Doria, and in still more extensive ruins within the precincts of the Villa Barberini on the road to Castel Gandolfo; but as Domitian included both the villas of Pompey and of Claudius in his immense range of buildings, it would be extremely difficult to determine the position of the more ancient structures. The neighbourhood of the town was covered with villas of the Roman patricians, many of which are still traceable. The most remarkable remains at Albano are those of the Amphitheatre erected by Domitian (between the ch. of S. Paolo and the Cappuccini), mentioned by Suetonius and by Juvenal as the scene of the most revolting cruelties of the last and worst of the 12 Cæsars; it was nearly perfect in the time of Pius II., with its seats partly excavated in the rock. Near the ch. of S. Paolo are the ruins of the Prætorian camp: a great portion of the walls and one of the gates still exist. The walls are built of quadrilateral blocks of peperino, many of which are 12 ft. long. In the lower part of the town is a circular building, now the *Ch. of S. Maria della Rotonda*, in the jambs of the door of which are some beautiful acanthus-leaves in marble, portions of an elegant frieze of some ancient edifice, probably from the villa of Domitian: the building itself is supposed to have been originally a temple dedicated to Minerva. In the Strada di Gesù e Maria are remains of baths.

The ch. and convent of the Cappuccini, between the town and the lake, celebrated for its lovely position and its magnificent views from the upper part of the garden, and especially from the raised terrace, over the highest station of the Via Crucis, occupies a part of the villa of Domitian. More extensive remains are found among the pine-groves of the Villa Barberini. The principal modern

villas at Albano are those of Prince Doria, near the Roman gate, and of Prince Piombino, at the opposite extremity of the town, both commanding fine views over ancient Latium and the Mediterranean; of the Massimo, Rospigliosi, Feoli, and Sacchetti families.

The wine of Albano, from the vineyards on the slopes below the town, still keeps up the reputation it enjoyed in the days of Horace:—

“ Ut Attica virgo

Cum sacris Cereris, procedit fuscus Hydaspes.
Cæcuba vina ferens: Alcon Chium maris ex-
pers.

Hic herus: Albanum, Mæcenæ, sive Faler-
num

Te magis appositis delectat; habemus utrum-
que.”

Sat. II. viii. 13.

Albano has been the seat of a bishop since A.D. 460. Adrian IV. (Nicholas Breakspeare), the only Englishman who ever sat on the papal throne, was bishop of Albano for some years prior to his being raised to the Pontificate; it forms one of the six suburban sees always filled by a cardinal bishop.

The Via Appia Nova passes in a straight line through Albano, until reaching the gigantic viaduct that connects it with Ariccia; and a short distance beyond the last houses of the town, before arriving at the viaduct, the sepulchral Monument so often described as that of the *Horatii and Curiatii* is seen on the rt. The older Italian antiquaries who suggested this idea had taken no pains to examine how far such a supposition was borne out by history; but in recent years a diligent search into authorities, and above all a more accurate acquaintance with Etruscan remains, has not only entirely disproved the assertion, but has established beyond a doubt the Etruscan origin of the tomb, and the probable occasion of its erection. The base is 49 ft. long on each side, and 24 high: upon this rise at the angles 4 cones, in the centre of which is a round pedestal 26 feet in diameter, containing a small chamber, in which an urn with ashes was discovered in the last century. The traveller who will take the pains

to compare this with the description of the tomb of Porsenna at Chiusi, as given in the 36th book of Pliny, on the authority of Varro, will hardly require a stronger argument in favour of the conclusions of Piranesi, D'Hancarville, and Nibby, that it is the *Tomb of Aruns*, the son of Porsenna, who was killed by Aristodemus in his attack upon Aricia. The tomb of the Horatii and Curiatii stood near the spot where these heroes fell, which was distant only 5 miles from Rome, and on the Via Appia. Until 1853 a steep descent, and a proportionately dangerous ascent, led from Albano to Aricia, to obviate which a gigantic *Viaduct* was undertaken by Pius IX., to connect these towns, and by it travellers now pass on a level from one to the other. This celebrated work, perhaps one of the most remarkable of its kind in modern times, spans the deep ravine which separates Albano from Aricia: it was commenced in 1846, and completed in 1853, the architect being the late Cavaliere Bertolini, under the direction of the enlightened Minister Jacobini, who presided over the department of public works. The viaduct consists of 3 superposed ranges of arches, 6 on the lower tier, 12 on the central, and 18 on the upper one, the height of each being 60, and the width 49 feet between the piers. The length of the way is 1020 feet, including the approaches, and of the upper line of the arches alone, or of the viaduct properly speaking, 890 feet, and the greatest height above the bottom of the valley 192½ feet. The whole is constructed of square blocks of peperino quarried near the spot, the quantity employed being 8,000,000 cubic feet, and, what is not the least surprising circumstance connected with this extraordinary work, at a cost of only 140,000 scudi (30,000*l.* sterling). The viaduct opens immediately on the Piazza of Aricia, before the ch. and the Chigi palace. The view from the pathway and towards the sea is very fine.

ARICCIA,

about 1 m. from Albano, separated

from it by a deep hollow. The old post-road left the Appian near the tomb of Aruns, and proceeded by a steep but picturesque ascent to Ariccia, through which the interest of the Chigi family succeeded in carrying the modern one, although the old line of the Via Appia afforded a straight and more direct course. The deep ravine which separates Ariccia from Albano abounds in beautiful scenery. The modern town, with a population of 2061 Inhab., is on the summit of the hill, and occupies the site of the citadel of Ariccia, one of the confederate cities of Latium, whose history and connection with the nymph Egeria are so often alluded to by the Latin poets. It was supposed to have been founded by Hippolytus, who was worshipped under the name of Virbius, in conjunction with Diana, in the neighbouring grove. We gather from Virgil that it was one of the most powerful towns of Latium at the arrival of Æneas:—

At Trivia Hippolytum secretis alma recondit
Sedibus, et Nymphæ Egeriæ nemorique relegat;
Solum ubi in sylvis Italis ignobilis ævum
Exigeret, versoque ubi nomine Virbius esset."
Æn. vii. 774.

It was the first day's resting-place out of Rome in Horace's journey to Brundisium:—

"Egressum magnâ me accepit Aricia Romæ
Hospitio modico." *I. Sat.* v. 1.

Its importance in the time of Cicero is shown by his eloquent description in the third Philippic, when he replies to the attack of Antony on the mother of Augustus, who was a native of the town. During the retreat of Porsenna's army from Rome it was attacked by a detachment under his son Aruns, who was defeated and slain by Aristodemus of Cumæ: the Etruscan prince was buried near the battle-field in the tomb above described. The ancient city lay on the southern slope of the hill, extending to the plain traversed by the Via Appia, where numerous ruins still exist. Among these are the city walls, and a highly curious fragment with a perpendicular aperture, through which a sufficient quantity of water is

discharged to give rise to the question whether it is the emissary of the lake of Nemi or the fountain of Diana. The most important ruin is that discovered by Nibby, who considered it to be the Temple of Diana, whose site had been previously sought for on the side of the lake of Nemi. There are several circumstances in favour of this opinion: the account of Strabo, who says that the temple overlooked a sea, does not correspond so well with the lake of Nemi as with the extensive hollow below these ruins called the *Vallariccia*, a crater 4 m. in circumference, which was probably filled with water in his time, like the other volcanic lakes of Albano, Nemi, &c. A still more conclusive argument is the bas-relief found here in 1791 by Cardinal Despuig, who unfortunately sent it to Palma in the island of Majorca, representing the priest of the temple in the act of slaying his predecessor, confirming the account of Strabo, who tells us that the barbarous ordinances of the temple required that the high priest, called the *Rex Nemorensis*, should have killed his predecessor in single combat. The founder of this temple, according to Pausanias, was Hippolytus; but other writers ascribe it to Orestes, after he had taken refuge at Ariccia with Iphigenia.

The modern town of Ariccia has a large *Palace* belonging to the *Chigi* family built by Bernini, and the ch. of the Assumption, raised by Alexander VII. in 1664, from the designs of the same architect. Its imposing cupola is decorated with stuccoes by Antonio Raggi. The fresco of the Assumption, and the picture of S. Francesco de Sales, are by *Borgognone*; the St. Thomas of Villanova by *Vanni*; and the S. Joseph and S. Antony by the brothers *Gimignani*. About 10 minutes' walk from the village, descending into the valley, is the magnificent causeway, 700 feet in length, and about 40 in width, by which the Via Appia was carried across the northern extremity of the *Vallariccia*: it is built of quadrilateral blocks of peperino, and is pierced by

3 arched apertures for the passage of water, and in the deepest part of the valley its height is not less than 40 feet; a short distance from its S.E. extremity is the opening of what appears to be the emissarium of the Lake of Nemi, from which flows an abundant and pellucid stream, which carries with it fertility into the subjacent plain of *Vallariccia*. The pedestrian may from this point follow the line of the ancient Via Appia to below Genzano.

MONTE GIOVE (CORIOLI), AND CIVITA LAVINIA (LANUVIUM).

From Ariccia and from the road to Genzano, looking over the wide crater of the *Vallariccia*, is seen the hill of *Monte Giove*, a low eminence of the range which descends from Monte Cavo towards the plain. It is covered with vineyards, and is situated on the left of the road leading to Porto d'Anzio. Monte Giove is interesting as the spot where many antiquaries agree in fixing the site of *Corioli*, so famous in the history of Coriolanus:—

"Cut me to pieces, Volscies, men and lads,
Stain all your edges on me. Boy! false hound!
If you have writ your annals true, 'tis there
That, like an eagle in a dove-cote, I
Flutter'd your Volscies in Corioli:
Alone I did it."

There are no ruins of the ancient city to be discovered; indeed, Pliny states that it was deserted in his day, and that its site was without a trace of its existence (*periere sine vestigio*). On a projecting hill to the E. is the picturesque town of *Civita Lavinia*, with 1116 inhabitants, occupying the site of Lanuvium, supposed to have been one of the confederate cities of Latium founded by Diomedes. It is celebrated by Livy for its worship of Juno Sospita, or Lanuviana. It is also memorable as the birthplace of Milo and of Murena, well known by the able advocacy of Cicero, of Roscius the comedian, and of the 2 Antonines and Commodus. From the ruins of the magnificent villas belonging to the latter emperors have been from time to time extracted valuable works of art, such as the busts of *Ælius Cæsar*,

Annius Verus, Commodus when young, the statue known as Zeno, and the group of Cupid and Psyche, found last century and now in the Capitoline Museum. In the year 1865, Signor Anconi, while rebuilding his house, situated in proximity to the northern angle of the town walls, discovered extensive remains of the ancient walls, with massive peperino pilasters and arches, together with mosaic pavements, and constructions of different styles and periods, and fragments of bronze and marble statues, and *bassirilievi*. But his most precious discovery was that of a colossal statue of the Emperor Claudius, 2½ meters high without the base, represented with the attributes of Jupiter, an oak-leaf crown on his head, and an eagle at his feet. This statue was in excellent preservation, with the exception of the arms, which were not found. As a portrait of that Emperor, it is considered to be the finest and most faithful in Rome; from the peculiarity of the back parts of the figure being very unfinished, it is presumed that this statue was made to occupy a niche. It is now in the Vatican Museum.

Civita Lavinia may be reached by rly. in 1 h. and 5 min. from Rome, two trains going and returning daily. It is a ¼ hour's walk from the station up to the town, along a path most of which is still paved with huge polygonal blocks of lava. But the excursion may be made in a more independent manner by driving to Civita Lavinia from Genzano, a distance of 2½ m., of which the last ½ m. is by a cross-road, turning off from the Appian on the rt. Shortly before reaching the town on the l. is the *Casino*, formerly of the Bonelli, now of the *Dionigi family*, which is entirely founded on ancient substructions. The court is full of fragments of ancient sculpture and inscriptions. On the façade of the casino, a marble slab records that in 1723 Carlo Bonelli received a visit there from James III. and Maria Clementina, his wife. In the olive plantation under the casino, excavations made in 1826 revealed a quantity of spears, swords, and weapons and utensils of all sorts, with inscrip-

tions, of which the most interesting was one in Lesbian marble, to Aulus Castricius Myrio, military tribune, general of cavalry, admiral, and master of many colleges or guilds in Rome. The view from this casino is magnificent. On the opposite side of the road are the substructions, in three successive tiers, which supported the platform, on which was built the Temple of Juno Lanuvina, which, like most other ancient temples, had its front towards the S.W. The style of these substructions, partly of *opera incerta* and partly of reticulated work, refers their date to two periods, the 7th centy. of Rome and the 1st centy. of the Christian era. Continuing to descend, we soon reach a large piazza before the town gate, in the midst of which is a fantastically-constructed fountain, attributed to Bernini.

The mediæval walls of the town were rebuilt by the Colonnas in the 15th centy., and their arms are still sculptured on some of the stones. Four circular towers defended the four corners of the walls, of which that at the eastern angle is the largest, and was called the Rocca, when the Duke of Calabria occupied Civita Lavinia, in 1482. On entering the gate, an ancient sarcophagus of the 3rd centy. is seen on the left, doing duty as a fountain; and on the rt. a pedestal with an inscription to C. Mevius Donatus, Pro-Consul of Sicily. The main street opens to the l. on a piazza bounded on the S. by a parapet wall, from which a splendid view is enjoyed over the slopes of Velletri, the Volscian and Lepine mountains, with Cori, Sermoneta, and other towns, extending to Terracina, the vast plain of the Pontine marshes bounded by the sea, over which rise gracefully the Circean promontory and the group of Pontian islands. Opposite the cathedral, on this piazza, is a pedestal, with an interesting inscription to Titus Aurelius Aphrodisius, a *libertus* of Antoninus Pius, and another sarcophagus of the 3rd centy., serving also as a fountain. On the wall of the ch. to the l. and continuing down the main street, is the fractured pedestal of an honorary statue erected by the Senate and people of Lanuvium to Marcus Aurelius

Agilius Septentrio, a freedman of the Emperor Commodus, who is eulogized as the first pantomimist of his time, besides being a priest of the Synod of Apollo, a double attribute difficult to appreciate in our days. From a similar monument to the same personage found at Palestrina, it appears that he was a native of Præneste. The main street soon terminates at the W. gate, to the l. of which are remains of the ancient walls of volcanic stone, resembling in construction those of Ardea. On these are based the mediæval walls and the S. tower of the 15th centy., near the base of which the townsfolk point out proudly an iron ring, as being that to which Æneas moored his ship when he disembarked, a singular geological as well as historical anachronism. Opposite to this tower an ancient road, with massive substructions on the rt., descends in the direction of the sea towards Nettuno. We still see the polygonal pavement over which Cicero travelled to and from his residence at Astura, between which and Tusculum, Lanuvium offered him a convenient halting-place, as he says in his letters to Atticus (lib. xii.): "*Ego hinc, ut scripsi antea, postridie idus Lanuvium, deinde postridie in Tusculam:*" and "*Asturam veniam VIII. Kal. Julias, vitandi enim caloris causa Lanuvii tres horas acquieveram.*" At the Ch. delle Grazie, $\frac{1}{2}$ m. from the modern town down this road, is evidently the situation of one of the ancient city gates. At this point another ancient road to the l. may be taken to re-ascend to the town, following the outer circuit of the ancient walls to the S., consisting of blocks of peperino, frequently 8 ft. by 4 ft. which continue until near the so-called tower of Æneas, where the summit of the ascent is crowned by the remains of an important edifice, probably erected about the time of Sylla, as the regularity of its construction resembles that of the Capitoline Tabularium in Rome.

The whole territory of Civita Lavinia is intersected with ancient roads, frequently retaining their Roman pavement, and the ruins of ancient villas recur on every favourable eminence.

One of these is now the property of Mr. A. Strutt. The estate is denominated the Colle delle Crocette, on the rt. of the rly., about half an hour's walk from the station. The modern *casale* is built upon the quadrilateral masses of the ancient villa walls, and the distribution of the Roman, or pre-Roman residence may still be clearly traced. Fragments of pottery and scarabei found on the land indicate a period of Etrusco-Latin civilization preceding the subsequent period of Roman luxury displayed in these villas; but the remnants of huge amphoræ, also found on the spot, as well as the massive base of an ancient wine-press, show that formerly, as now, this was a wine-producing district. At present the wine produced in the territory of Civita Lavinia, on the S.W. slopes of the volcanic group of Latian hills, is by far the best of all the wines grown in the province of Rome.

With regard to accommodation, visitors will do well not to trust to the resources of the town, which are very meagre; but parties without provisions will be able to get a modest dinner at the *Osteria*, on the little piazza inside the E. gate.

GENZANO,

about 4 m. from Albano. Among the most remarkable objects presented by the modern high-road is the *viaduct* of eight arches on leaving Ariccia, forming, as it were, a continuation of that of Albano, a second of 8 arches beyond Galloro, and a third over the ravine before reaching Genzano, by which the former tedious route from Ariccia to Genzano is avoided, which was so beset with beggars, who seemed to be the true representatives of those who infested this hill in the time of Juvenal:—

"*Dignus Aricinos qui mendicaret ad axes,
Blandaue devexæ jactaret basia rheda.*"

Sat. iv.

A fine triple avenue of elms called the *Olmata*, planted by duke Giuliano Cesarini in 1643, forms the entrance to Genzano. The point where the

3 planted avenues branch off is called the *Piazza della Catena*. The avenue to the l. leads to the Cappuccini and to Nemi, the central one to the palace of the dukes of Cesarini, and that to the rt. to the town. Travellers who wish to visit the lake will do well to quit their carriage at this *piazza*, and proceed to the Cappuccini, from which the descent to its shores will occupy half an hour, and a road leads direct from the lake to Genzano, where the carriage can wait their return; but visitors not wishing for such a long walk can drive at once to the Cesarini Palace, either through the town, or along the central avenue, if the chain is not drawn across it.

Genzano, a picturesque town of 5057 Inhab., celebrated for its annual festival on the Sunday of the Corpus Domini, called the *Infiorata di Genzano*, from the custom of strewing flowers along the streets, so as to represent arabesques, heraldic devices, figures, and other ornaments. The effect produced by this kind of mosaic of flowers is extremely pretty and tasteful; during the festa the town is filled with visitors from Rome and the surrounding villages. On one of the hills above the town is the mansion of the dukes of Cesarini, in a beautiful position, on the lip of the crater, in the bottom of which is the lake of Nemi. Higher up is the convent of the *Cappuccini*, from the gardens of which the prospect is of even greater beauty. The villa and gardens adjoining the *Cesarini Palace*, and sloping down towards the shores of the lake, afford charming shady walks and a series of exquisite views. Strangers will have no difficulty in gaining admission on application to the porter at the palace gate.

Before leaving Genzano we would advise the traveller to visit the prettily situated *Casina Jacobini*, on the Monte Parco, outside the town (the gate leading up to it opens on the Piazza of the *Olmata*), from which the view is most extensive over the sea-coast from the mouth of the Tiber to Cape Circello, embracing the Pontine

Marshes, the Volscian Mountains, and the Ponza Islands on the far distant horizon. A great deal of wine is made about Genzano and Nemi, in which a considerable trade is carried on with the capital, and in no part of the Roman Province does the peasantry appear more healthy, comfortable, and prosperous.

There are plenty of taverns in the town, but no inn at which visitors could sleep with comfort.

LAKE OF NEMI.

From Genzano a short walk will bring us to the lake of Nemi, the *Lacus Nemorensis* of the ancients. This beautiful little basin occupies the site of an ancient volcanic crater. It is of an oval form, like that of Albano, though smaller, being only 3 m. in circumference, the level of its surface 102 ft. higher, or 1066 above the sea. The road leads to Nemi from Genzano, passing by the Cappuccini, and brings the traveller to the *Fountain of Egeria*, one of the streams which Strabo mentions as supplying the lake. This fountain, which so many poets have celebrated in conjunction with the lake and temple, is beautifully described by Ovid, who represents the nymph as so inconsolable at the death of Numa, that Diana changed her into a fountain:—

"Non tamen Egeriæ luctus aliena levare
Damna valent; montique jacens radicibus
Imis
Liquitur in lacrymas: donec pietate dolentis
Mota soror Phœbi gelidum de corpore fontem
Fecit, et æternas artus lentavit in undas."
Metam. xv.

"Lo, Nemi! navell'd in the woody hills
So far, that the uprooting wind which tears
The oak from his foundation, and which spills
The ocean o'er its boundary, and bears
Its form against the skies, reluctant spares
The oval mirror of thy glassy lake;
And calm as cherish'd hate, its surface wears
A deep cold settled aspect nought can shake,
All coil'd into itself and round, as sleeps the
snake.

"And near, Albano's scarce divided waves
Shine from a sister valley."

Childe Harold, iv, 173, 174.

Like the Alban Lake, that of Nemi appears to have stood in former times at a higher level than now attained by its waters, and to have been also drained in the same way by an *Emissarium*, which opens into the Valle Ariccia, on the line of the Via Appia. As no mention is made of this work by any ancient author, it is impossible to fix its date; it is 1649 yards long, exceeding that of the lake of Albano.

The village of *Nemi*, with a population of 912 souls, is beautifully placed on a height above the shores of the lake. (There is a small inn near the castle with tolerable accommodation.) It belongs, together with a large extent of the neighbouring country, to Prince Orsini, after having belonged successively to the houses of Colonna, Borgia, Piccolomini, Cenci, Frangipani, and Braschi. The old feudal *Castle*, built by the Colonnas, has been repaired and refurnished by Prince Orsini. In the garden annexed to the castle were lately discovered some remains of the Temple of Diana Nemorensis, with a number of votive inscriptions, one of them containing the list of the treasury of the temple. From the hills above, the eye wanders over the vast plains of the Campagna from the Circæan promontory to Porto d'Anzio, and from thence to the mouth of the Tiber, comprehending within this range the scene of half the *Æneid*. The lake of Nemi acquired considerable notoriety in the 16th century from the discovery of a quantity of timbers, which Leon B. Alberti and Marchi described as the remains of an ancient ship, which they supposed to be 500 ft. in length, and was attributed either to Tiberius or Trajan. The existence of a vessel of this size on the lake of Nemi carried with it an air of improbability; and it is now explained by the researches of Professor Nibby, who carefully examined the locality. He found that the beams recovered from the lake were parts of the framework of an ancient building, of larch and pine, from which numerous metal nails and other fragments were obtained. The pavement, consisting of

large tiles, was laid upon an iron grating, marked in many places with the name CAESAR. The tiles, grating, nails, and some of the beams, are now preserved in the Vatican Library and in the Kircherian Museum at the Collegio Romano. From the account of Suetonius, who says that Cæsar began a villa at a great cost upon this lake, and in a fit of caprice ordered it to be pulled down before it was completed, Nibby infers that these fragments were the foundations of the villa, which escaped destruction by being under water. On the sides of the lake are some vestiges of ancient buildings. We have already stated the grounds upon which the Temple of Diana is supposed to have been situated below Nemi, where some inscriptions near the border of the lake, discovered during last autumn, appear to bear out this view. The ciceroni, however, point out its ruins near the lake; but travellers who are practised in the examination of ancient buildings will see at once that they consist of *opus reticulatum*, which of course belongs to a much later period than the date of the temple. The grove of Diana extended, as it still does, over the surrounding country and hills for many miles.

A short distance beyond Genzano we leave the province of the Comarca to enter into that of Velletri. At the castle and bridge of San Gennaro (the Roman station of *Sub-Lanuvium*) the post-road quits the Appian, which it has followed from Genzano, and makes a detour of some miles in order to pass through Velletri before again joining the ancient line of road near Cisterna. The Via Appia may be seen from this spot traversing the plain in a straight line, marked by a line of ruined tombs. From this and other parts of the road Civita Lavinia, noticed in a preceding page, to which a road branches off on the rt., is a conspicuous object. Velletri and the remainder of the road to Terracina and Naples, including the excursions to Cori and Norba, are described in the *Handbook for Southern Italy* (Rtes. 140, 141).

COLONNA.

A very interesting excursion may be made from Frascati to Colonna, and from Colonna to Palestrina and Genazano, visiting the site of the lake of Gabii on the return to Rome. The distance from Frascati to Colonna is 5 m., and to Palestrina about 15, requiring 4½ hours; ponies may be hired at Frascati for these excursions. The road traverses the ancient line of communication between Tusculum, Labicum, and Gabii. About a mile from Frascati it passes near the dried up lake of the *Cornufelle*, supposed by some antiquaries to be the site of the lake Regillus, the scene of the memorable battle in which the Romans, under the dictator Posthumus, assisted by Castor and Pollux, defeated the most powerful confederation of the Latin tribes, under the Tarquins and Mamilius the chief of Tusculum. The position of the lake immediately under the hills of Tusculum is some argument in favour of this locality, which, as Livy tells us, was in the Tusculan territory, but there are few points in the ancient topography of the environs of Rome more difficult to establish, some placing it at the Lago delle Cave, near the Monte di Fiore, between the 20th and 21st m. on the Via Latina, and others in the great level space occupied by Pantano below Colonna. The lake of Cornufelle was drained in the 17th century by the Borghese family, before which it could not have been much smaller than that of Gabii. It is a curious basin, and its artificial emissary may still be seen. Beyond this the road skirts the base of *Monte Porzio*, a village of 1390 Inhab., situated on the summit of the hill, and supposed to derive its name from a villa of Cato of Utica, the site of which is placed between Monte Porzio and Colonna, at a spot called *Le Cappellette*, where there are some ruins. The modern village was built by Gregory XIII., whose armorial bearings, the Buoncompagni dragons, may be seen over the principal gateway. The only object of interest is the ch., consecrated by Cardinal York in 1766.

Beyond this the road passes, at the base of *Monte Compatri*, another town perched upon a height belonging to Prince Borghese, with a population of 2540, and a baronial mansion. It is supposed to have risen after the ruin of Tusculum in the 12th century; it contains nothing of any interest. *Colonna* is built not far from the site of Labicum, which stood at *i Quadroni*, between Colonna and Valmontone:—

"Insequitur nimbus peditum, clipeaque totis
Agmina densantur campis, Argivæque pubes,
Auruncæque manus, Rutuli, veteresque Sicani,
Et Sacranæ acies, et plecti scuta Labici!"
En. vii. 793.

The history of the ancient city presents few facts which require notice except its capture and sack by Coriolanus, and the mention made of it by Cicero, who describes Labicum, Bovillæ, and Gabii as so much depopulated in his time that they could scarcely find anyone to represent them at the ceremonies of the *Feriæ Latinæ*. The modern village of Colonna holds a conspicuous rank among the towns of the middle ages, as the place from which the princely house of Colonna derives its name, if not its origin. The first mention of the family occurs in the middle of the 11th century (1043), when a countess Emilia of Palestrina, the heiress of a branch of the counts of Tusculum, married a baron described as *de Columna*.* The history of this place during the 12th and 13th centuries is a continuous record of the contests of the Colonnas with the popes and with the other Roman barons. It was seized in 1297 by Boniface VIII., and again by Cola di Rienzo in 1354, on his expedition against Palestrina. In the 17th cent., on the extinction of the branch of the Colonna family to whom it belonged, it, together with Galliciano and Zagarolo, passed to the Rospigliosis, their present possessors. The village is now in a state of decay, the number of Inhab. amounting only to 582. At the base of the hill of Colonna runs the Via Labicana, now the high road to Naples by Frosinone

* For a different account of the origin of this great baronial family, see *Quarterly Review*, No. 229, p. 218.

and San Germano. On the rt. of the road to Rome, and about $1\frac{1}{2}$ m. below the Osteria della Colonna, and in a line between Colonna and the lake of Gabii, is a small pool, not a quarter of a mile in circumference, also regarded by the Roman antiquaries as the lake Regillus. An excellent road of 10 m. leads from the Osteria di Colonna to Palestrina, which as well as the direct road from Rome to Colonna will be described in the following paragraph.

PALESTRINA, ETC.

Distance 27 m.; coach daily from Rome, by Zagarolo. Travellers may take first train to Velletri, thence coach to Palestrina, 7 m.

Two roads lead from the capital to Palestrina: the best, although some miles longer, is by the Via Labicana, the second by the Via Prænestina. In making this excursion the tourist can go by the one and return by the other, thus embracing some of the very interesting localities of the Campagna; the best plan will be for a party to hire a carriage for the whole time they may be absent. The excursion to Palestrina, and the places to be visited from it, will occupy, with the journey there and back, 3 or 4 days. We shall describe here the route by the Via Labicana, reserving that by the Via Gabina, only a part of which is practicable for carriages (from Rome to the Osteria dell' Osa, and from Gallicano to Palestrina), until our notice on Gabii, &c.

Leaving Rome by the Porta Maggiore, we enter immediately on the Via Labicana (on the rt.), which runs for the first mile parallel to the Claudian Aqueduct and the railway to Frascati and Albano. 2 m. from the gate is the *Torre Pignattara*, the mausoleum of the Empress Helena (see p. 82). Here was the cemetery of the Equites Singulares, or horse-guards of the emperors, whose barracks in Rome were discovered in October, 1874, opposite the ch. of St. Pietro e Marcellino: and here, too, are the catacombs named after the same saints, the entrance to which is in the *Vigna del*

Grande. Four m. farther is the picturesque *Torre Nuova*, an extensive farming establishment belonging to Prince Borghese, surrounded by those gigantic pine-trees which produce so fine an effect in the landscape of this part of the Roman Campagna, and extensive plantations of mulberry-trees, the cultivation of which has been recently introduced here for the first time in the Roman Campagna, and with great success.

3 m. beyond Torre Nuova is the solitary Osteria di *Fmocchio*, from which a bridle-road on the l., of 2 m., leads to the Osteria dell' Osa and *Castiglione*, the site of the ancient Gabii; and another on the rt. leads to Frascati, crossing the dry bottom of the lake of *Cornufelle*. A gradual ascent of 1 m. brings us to a high ground, from which there is an extensive view over Gabii, and the subjacent plain of Pantano with its extensive farm-buildings; a road from the Ponte di Celsi over the Osa at the bottom of the descent leads to the latter—near it are the ruins of an aqueduct of the time of Hadrian. Crossing the plain of Pantano, the ruins of the aqueduct of Alexander Severus are seen on the l. From here to the Osteria di Colonna the ascent is long and gradual, passing (on the l.) the extensive quarries of *il Laghetto*, surrounding a small circular basin, now dried up, and by some considered to mark the site of the Lake Regillus. In an inscription recently discovered by Sig. Lanciani this lake is called *Speculum Dianæ*. The whole of our road for the next 2 m., as well as the hill of Monte Falcone, overlooking the plain of Pantano on our l., is situated upon a current of lava, extending to beyond the Osteria della Colonna, the latter about 1 m. below the representative of Labicum, perched upon the volcanic height above. The distance from this osteria to Palestrina is about 10 m., the road good, and the country through which it passes beautiful. 3 m. beyond the Osteria is S. Cesareo, from which the road descends into a rich valley, where that to Palestrina branches off on the l.; the Via Labicana continuing by Valmontone to Anagni, Frosinone, &c.

2 m. further still we cross another valley; here a road on the l. leads to Zagarolo. Some Roman tombs excavated in the tufa rock are seen on the road-side. From the *divium* to Zagarolo an ascent of 2 m. brings us to the *Parco dei Barberini*, a large villa and farmstead, approached by two handsome alleys of elm-trees. During the greater part of these 2 m. the pavement of the Roman road which connected Tusculum with Labicum and Præneste, with its kerb-stones on either side, is well preserved parallel to the modern highway. 1 m. from the *Parco dei Barberini*, or the *Villa del Triangolo*, as it is more generally called, the road to Cavi and Genazzano branches off on the rt., whilst a gradual ascent brings us to the lower part of

Palestrina, which is entered by the *Porta del Sole*. (There is an *Inn* in the Corso, tolerable beds, but make a bargain beforehand. It is not to be recommended. A lodging may be obtained in the town.) *Palestrina* is the modern representative of Præneste, one of the most ancient Greek cities of Italy, and the residence of a king long before the foundation of Rome. Few places in the neighbourhood of Rome afford the traveller so many examples of the different styles of building which prevailed in Italy in the early periods of her history. The ruins of the walls, and of the other edifices for which the ancient city was remarkable, present us with four distinct epochs: in the enormous polygonal masses of the city walls we have a fine example of Pelasgic architecture; in the smaller polygonal constructions we recognise a later period, when the Pelasgic style was generally imitated in those districts where the local materials were of limestone; in the quadrilateral massive substructions we see the style of the age of Sylla and of the latter times of the republic; and in the brickwork, known as the "*opera laterizia*," we have some good specimens of Imperial times when Præneste became a Roman municipium. The contests of Præneste with Rome, and its conquest by Cincinnatus and Camillus, are well

known to every reader of history; Pyrrhus and Hannibal reconnoitred Rome from its citadel; and the young Caius Marius, after his defeat by Sylla, killed himself within its walls. On his return from the war against Mithridates, Sylla revenged himself on Præneste for the support given to his rival by destroying the town and putting the inhabitants to the sword; but he afterwards rebuilt the walls, and to atone for his cruelties embellished the Temple of Fortune, the magnificence of which made the Athenian philosopher Carneades declare that he had never seen a Fortune so fortunate as that of Præneste. Under the emperors, the city was the frequent residence of Augustus, Tiberius, Nero, and Domitian; Hadrian built a magnificent villa in its vicinity, of which considerable remains are still visible. The partiality of Horace for Præneste is well known: in his epistle to Lollius he tells him that he read the *Iliad* during his residence in the city (Ep. ii. 1); and in one of his most beautiful odes he mentions it among his favourite retreats, classing it with Tibur, Baiæ, and his Sabine farm:—

"Vester, Camcenæ, vester in arduos
Tollor Sabinos; seu mihi frigidum
Præneste, seu Tibur supinum,
Seu liquidæ placuere Baiæ."

Od. III. 4.

The modern name of *Palestrina* occurs in ecclesiastical documents as early as A.D. 873. Its whole history during the middle ages is associated with that of the great family of Colonna, who obtained it in 1043 by marriage with the countess Emilia, the descendants of the Contis, or Counts of Tusculum, as mentioned in our notice of Colonna, to whom it had been infeudated by Innocent IV. The ancient citadel and its Pelasgic fortifications were probably perfect at that period, and contributed to render it celebrated as the mountain fastness of the Colonnas, and as one of the strongholds of the Ghibelines. It would carry us too deeply into the history of Rome at this disturbed period to trace the records of the Colonnas during their memorable struggles with the popes; but the destruction of

the city is so much associated with the reign of Boniface VIII., that it will be necessary to refer briefly to the events which marked the turbulent career of that Pontiff. The election of Cardinal Caetani as Boniface VIII. was opposed by the two cardinals Giacomo and Pietro Colonna, who retired to Palestrina with their kinsmen Sciarra and Agapito, and refused to admit a papal garrison into any of their patrimonial strongholds. The pope instantly excommunicated them, and issued a bull breathing most violent anathemas against their family, offering plenary indulgence to all who would take up arms against them. He obtained reinforcements from Florence, Orvieto, and Matelica, and in 1298 sent troops against all the fiefs and castles of the family. The cardinals for some time gallantly defended Palestrina, but were at length compelled to surrender, and with their two kinsmen proceeded to Rieti, where the pope was then residing, and made their submission in full consistory. Boniface summoned to his councils on this occasion the celebrated Guido da Montefeltro, who had entered the monastery at Assisi as a Franciscan friar. His perfidious advice, to "promise much and perform little," has been noticed in our account of Assisi, and has been stamped with imperishable infamy by Dante. The pope, acting on this treacherous counsel, absolved the Colonnas from their excommunication, and granted them his pardon, at the same time holding out the hope that they would be restored to the possession of Palestrina, whilst he secretly ordered Teodorico Ranieri, bishop of Pisa, to take possession of the city, to dismantle the fortifications, and raze all the buildings to the ground, with the exception of the cathedral. So rigorously was this order fulfilled, that the ancient custom of driving the ploughshare over the ruins and sprinkling salt upon the furrows was observed. The property of the inhabitants was confiscated; they were all driven into the plain below, the site of the Roman municipium of the Imperial period, and there com-

pelled to build a new town near the ch. of the Madonna dell' Aquila. After these disasters the Colonna family were hunted out of Italy, and the narratives of their wanderings given by the contemporary chroniclers supply a curious parallel with the history of our own noble house of Courtenay. Stefano Colonna, who is described by Petrarch as "a phoenix sprung from the ashes of the ancient Romans," as he fled from Rome after the loss of all his possessions, was asked by one of his attendants, "What fortress have you now?" He placed his hand on his heart, and replied, with a smile, "*Eccola!*" The cardinals escaped to France; Sciarra Colonna fled by sea, was captured by pirates, and after a series of romantic adventures returned to Rome at the time when the pope was involved in his quarrels with Philip le Bel. Sciarra instantly joined the French party, and avenged the injuries inflicted on his house, by the memorable capture of Boniface at Anagni, which Dante has also handed down to posterity. On the death of Boniface from the consequences of the barbarous treatment to which he was thus subjected, his successor, Benedict XI., absolved the Colonna family from their excommunication, but forbade the rebuilding of Palestrina. This restriction was removed by Clement V., and in 1307 the city began to rise from its ruins under Stefano Colonna. This proceeded so rapidly, that when the emperor, Henry of Luxembourg, came to Rome to be crowned in 1311, Palestrina was in a fit state to receive him and the other Ghibeline chiefs, if the Guelph party, headed by the Orsinis, had offered any opposition. It was also regarded as the head-quarters of Louis of Bavaria, at his coronation in 1328. Stefano Colonna completed the castle in 1332, as we see by the inscription, still legible over the gate. In 1350 this illustrious captain successfully defended Palestrina against Cola di Rienzo, who made a second attempt to seize it in 1354. The fortress remained for nearly a century strong enough to resist all aggression, but, the Colonnas

having allied themselves with Braccio Fortebraccio and Piccinino in 1434, the unscrupulous Cardinal Vitelleschi, legate of Eugenius IV., besieged and captured it in 1436. In the following year he razed it nearly to the ground, and for 40 continuous days laid the town waste with fire and sword, sparing neither the churches nor the convents. In 1438 the Romans completed the work of destruction by destroying the citadel. After this time the inhabitants began to collect their families round the old baronial palace, and in 1448 the Colonnas rebuilt the city, and surrounded it with the walls and towers which we still see. The last historical event worthy of notice is the sale of the city by Francesco Colonna to Carlo Barberini, brother of Urban VIII., in 1630, for the sum of 775,000 scudi, to which family it still belongs, giving to the head of the Barberini family the title of Prince of Palestrina.

At the present time Palestrina is an episcopal town of 5750 souls; its people are rough, savage, and greedy: beggars abound. It is built chiefly on the site of the Temple of Fortune, and upon the declivity of the commanding hill on which the citadel stood, but containing no modern buildings of any interest, except the *Barberini Palace* of the 17th century, now almost deserted, the *Ch. of S. Rosalia*, close to the latter, containing an unfinished group of the *Pieta* attributed to M. Angelo(?), and some tombs of the Colonna and Barberini families. The temple of Fortune must have been of immense extent, if we may judge from the ruins still visible, and from terraces on which it stood. One of these latter, the *Ripiano della Cortina*, is occupied by the Barberini palace, which is built on the foundations of the hemicycle that stood before the *Sacrarium* of the Divinity, not a fragment of which now remains. The most remarkable objects preserved in this palace are some fragments of inscriptions and statues discovered among the ruins; a large hall covered with frescoes attributed to the *Zuccheris*, representing on the vault Jupiter and Venus in a chariot drawn

by doves and peacocks, and Apollo in the centre, with a view of Palestrina on one of the walls; and particularly the celebrated mosaic pavement found in one of the semicircular niches of the approaches to the temple, well known as the "*Mosaic of Palestrina*." It was so highly prized when first discovered, that Cardinal Francesco Barberini in 1640 employed Pietro da Cortona to remove it to its present site. There is scarcely any relic of ancient art which has been so much the subject of antiquarian controversy. Father Kircher considered its subject to express the vicissitudes of fortune; Cardinal de Polignac thought it represented the voyage of Alexander to the oracle of Jupiter Ammon; Cecconi and Volpi that it illustrated the history of Sylla; Montfaucon regarded it as a representation of the course of the Nile; Winckelmann as the meeting of Helen and Menelaus in Egypt; Chapuy as the embarkation of Egyptian grain for Rome; the Abbé Barthélemy as the voyage of Hadrian to Elephantina; and the Abbé Fea as the conquest of Egypt by Augustus. There can be no doubt that the subject is Egyptian, and it is now generally considered to represent a popular fête at the inundation of the Nile. The names of the animals are given in Greek characters: among these we recognise the rhinoceros, the sphinx, the crocodile, the giraffe, the lioness, the lizard, the lynx, the bear, the tiger, &c. The mosaic has been recently restored and placed by Prince Barberini in the great hall on the first floor, where it can be well seen. From the windows of this hall there is one of the finest views in Italy.

The ruins of the *Temple of Fortune*, restored by Sylla, are very interesting; the best preserved portion is in the *Piazza Tonda*, near the Cathedral, consisting on the outside of 4 Corinthian half-columns, and within of a large hall, converted at one time into the wine-cellar and kitchen of the Seminary; it is flanked with Corinthian pilasters and terminated by a tribune, the floor of which was formed of the celebrated mosaic above described. Canina considers this building as the

eastern one of 2 aisles, which stood upon the second terrace leading to the Temple. The semicircular portico which formed the uppermost terrace, and which preceded the Sacrum of the Prænentine Fortune, can be easily traced on the front of the baronial palace of the Barberinis, above which rose the temple, and at a higher point still the scene of the *Sortes Prænentinae*. The fame of this shrine is well known from the description of Cicero, who gives a curious account of the institution of the "Sortes." (De Divin. ii.) A visit to the ancient citadel on the summit of the hill will interest the traveller more than the examination of these ruins. A bridle-road has been made, for which travellers may procure donkeys at the inn; but persons wishing to examine the polygonal walls will do better to ascend on foot, through the suburb of *il Schiacciato*, at the N. extremity of which they will come upon a portion which extends without interruption to the top of the hill, where it joins the wall of the citadel, and from which another equally massive descends to the Porta de' Cappuccini, the two enclosing a triangular space, of which the fortress forms the summit and the town the base, as we see in the Scaligerian fortresses of Northern Italy. The view commanded during the ascent is alone sufficient to repay the fatigue. As we advance we pass enormous masses of the polygonal walls which united the ancient citadel or *Arx* with the town below. These walls afford a good example of this style of construction, and may be traced on both sides of the ascent, nearly throughout their entire course. The citadel is now called the *Castel di San Pietro*, from a tradition that it was for some time the residence of the apostle: it contains a few poor houses which have arisen from the ruins of the town erected by the Colonnas. The old fortress of the family, although dilapidated, still preserves many memorials of the middle ages. Over the principal gateway is the well-known armorial *columna* with the initials (S. C.) of Stefano, who rebuilt the town and castle,

as we learn by the inscription, in Gothic characters:—*MAGNIFICUS . DNS . STEFAN .—DE COLUMNA REDIFICAVIT—CIVITATEM PRENESTE CŪ . MONTE ET ARCE . ANNO 1382*. The ch., dedicated to St. Peter, was erected in the 17th century, on the site of a pre-existing one of the time of Gregory the Great, and restored in 1730. It contains a picture of the Saviour delivering the keys to St. Peter, by *Pietro da Cortona*; a statue of the apostle, by the school of *Bernini*; and a cippus, now used for a holy-water basin, on which is an inscription to *Publius Aelius Tiro*, a commander of the German cavalry in the time of Commodus. The view from this commanding eminence (2512 ft. above the sea) can hardly be surpassed in this district of beautiful panoramas, and the traveller who enjoys it cannot be surprised that *Pyrhus* and *Hannibal* ascended the hill to reconnoitre the localities about Rome. At the extremity of the plain is the capital, with the dome of St. Peter's rising prominently above all the other buildings; in the middle distance we see the site of the lake of *Gabii*, and the Anio winding through the Campagna from the hills of *Tivoli* to its junction with the Tiber below the heights of ancient *Antemnæ*. Immediately in front are the villages and towns clustered on the outer crater of the Alban mount, prominent among which are *Rocca Priora*, *Monte Compatri*, and *Monte Porzio*: at the foot of this range are *Colonna* and *Frascati*, while in the centre of the crater, towering above all the rest, is seen the summit of *Monte Pila*, concealing *Monte Cavo* from our view. On the l. is the valley of the *Sacco*, in which we recognise *Valmontone*, *Anagni*, *Paliano*, and *Cavi*; and on the declivity of the *Volscian Mountains*, *Colle Ferro*, *Monte Fortino*, *Rocca Massimi*, and *Segni*: on the rt., among the hills of which *Paestrina* forms a part, are *Poli*, *Monte Affiano* (the site of *Æsula*), and the heights of *Tivoli*. Immediately behind the citadel are *Rocca di Cavi* and *Capranica*, most picturesquely perched on the top of 2 pointed peaks. Among the antiquities discovered at *Paestrina* may be men-

tioned the fragments of the Fasti of Verrius Flaccus, mentioned by Suetonius, found here in 1773 by Cardinal Stoppani, and well known to scholars by the learned dissertation of Nibby. They are now preserved in the Vidoni palace at Rome.

At a short distance below the town, near the ch. of the Madonna dell' Aquila, antiquaries place the site of the Forum erected by Tiberius and the Roman municipium; about a mile farther off are the ruins of the extensive villa built by Hadrian, and enlarged by Antoninus Pius: they give name to the ch. of *S. Maria della Villa*, and cover the surface for nearly $\frac{1}{2}$ m. The style of their construction presents a great similarity to that of Hadrian's villa near Tivoli: the colossal statue of the Braschi Antinous, now in the Lateran Museum, was discovered here. On the road to Cavi a mile beyond the Porta del Sole, we cross the Fosso di Palestrina by the Ponte dello Spedaletto, near which is an octagonal ruin bearing a remarkable analogy to that of the so-called Tempio della Tosse at Tivoli. The older antiquaries described it as a Serapeon, as a Temple of the Sun, and as the Schola Faustianiana; it is now generally considered to be a Christian church of the 4th or 5th century. In all parts of the country around the lower town are numerous ruins and traces of foundations, the remains probably of patrician villas; but the description of their imperfect fragments would have little interest, and would involve many antiquarian theories which it would be a hopeless task to attempt to reconcile. The traveller will be more gratified with the examination of the fine fragment of the ancient road which connected the Via Prænestina with the Via Labicana: it is paved with massive polygonal blocks of lava, and is still perfect for a considerable distance.

From Palestrina pleasant excursions may be made to Cave, Genazzano, Olevano, and Paliano. At Genazzano, Olevano, and Paliano the traveller has before him the choice of 3: the first, from Genazzano to Subiaco, by

S. Vito and *Civitella*, through a very picturesque country; by the second he may proceed from Olevano to Subiaco, by an excellent carriage-road, crossing Affile, and from Subiaco return to Rome by Tivoli, visiting on his way the site of Horace's Sabine farm, and ascending Monte Gennaro; and in the third, from Paliano he may visit Anagni, Ferentino, Segni, and the valley of the Sacco, described in the *Handbook for Southern Italy*, and either extend his tour to the Pelasgic fortress of Alatri, the most convenient point from which the Grotto of Collepardo can be reached, and proceed from Veroli by the monastery of Casamari and Castelluccio to Isola and Sora, to Arpino beyond the Italian frontier, or return to Rome by Cori, Norba, Velletri, and Albano.

A new and excellent road, the *Via Pedimontana*, of about 15 m., leads from Palestrina to Tivoli, passing through Zagarolo and Passerano.

CAVE,

3 miles from Palestrina, a town of 3394 Inhab., built on the slopes of the Monte di Mentorella, one of the most picturesque places in this beautiful district. The road is ancient, and was probably the line of communication between Palestrina and the Via Latina near Anagni: in many parts the polygonal pavement is perfect. In following this road we traverse the battle-field on which C. Aquilius Tuscus defeated the Hernici, B.C. 487. We cross the Ponte dello Spedaletto, before mentioned; and near Cave pass the fine modern bridge of 7 arches, built in 1827 over the deep torrent of Santa Cristina, one of the tributaries of the Sacco. The town was built by the Colonnas, who held it as early as the 11th century: it was one of the dependencies of Palestrina, and shared in its fortunes and reverses. It is memorable for the treaty of peace signed in 1557 between the duke of Alba and the Caraffeschi. Above the town is *Rocca di Cave*, with 788 Inhab., 3 m.

distant, upon the summit of a commanding hill.

The road from Cave to Paliano is good, and one of the most beautiful in this district. A steep descent on leaving Cave brings us into the valley, whence the road again ascends to the ch. of S. Giacomo and S. Anna, finely situated on a hill overlooking the valley of the Sacco. Beyond it a road on the l. hand, through the Olmata, leads to

GENAZZANO,

a highly picturesque town of 3469 Inhab., on the slopes of a steep hill above the Capranica torrent, surmounted by a baronial castle, which is cut off from the rest of the hill, and protected by a drawbridge. It derives its name from the ancient Roman family of Genucia, the ruins of whose villa are still visible. It passed to the Colonnas at the same time as Palestrina and Colonna, and was for many centuries the stronghold of a branch of their family. It is said to have been the birthplace of Martin V. It is also remarkable for the treacherous murder of his kinsman Stefano Colonna in 1433. In the following year it was occupied by Fortebraccio, during his attack on Rome. In 1461 Pius II. resided here for some time, and in 1557 it was the head-quarters of the duke of Alba prior to the treaty of Cave.

It is now remarkable only for the beauty of its position, for the perfection of its wine, and for the rich *Chapel* of the *Madonna di Buon Consiglio*, one of the celebrated shrines in this part of Italy. At the festa of the Madonna (April 25) the peasantry assemble from all parts of the surrounding country, and from beyond the Neapolitan frontier; there is probably no place in the neighbourhood of Rome in which the artist will find so many subjects for his pencil as at the Festa of Genazzano. There are some pretty pieces of pointed architecture here, especially an upper floor in the principal street:

the only *Inn* in the place is very indifferent. There is a fair road through the mountains, the *Via Empolitana*, very picturesque in many parts, passing by San Vito, Pisciano, and Ciciliano, from which it descends the valley of the Ampiglione, the ancient Empulum, to debouch into the valley of the Anio near Tivoli, a very interesting excursion for the pedestrian tourist.

OLEVANO,

6 m. from Genazzano, and 12 from Subiaco, a very picturesque town of 3301 souls, built on a rocky hill at the foot of Monte del Corso, in the midst of the most romantic scenery, which has been for ages the study of the landscape-painters of Rome, who resort to it in summer for weeks together. (The Casa Baldi, formerly described as the "little inn above the town, the perfection of rustic comfort," is much out of repair; still the quarters are as good as can be expected, and are tolerable in fine weather.—*E. H. C., June, 1874.*) It is entirely a town of the middle ages; and is said to have derived its name from the appropriation of its revenues to provide certain churches of its territory with the incense called *Olidanum*. In the 12th century it was a baronial castle of the Frangipanis, who subsequently exchanged it for that of Tivera, near Velletri, when Olevano became the property of the Benedictine monastery of Subiaco. In the 13th century it passed to the Colonnas, who held it till the 17th, when they sold it to the Borgheses, who still possess it. The approach to Olevano from the side of Subiaco is extremely fine: the old castle of the 13th century, built by the Colonnas on a massive rock, is seen to great advantage; and the insulated hill of Paliano combines with the distant chain of the Volscian mountains to form one of the most beautiful scenes in Italy. In the Piazza is a fountain with an inscription recording the creation of an aqueduct by Pius VI., and its restoration in 1820 by Benedetto Greco, "for the

love of his country;" an example of local patriotism which might be advantageously followed in many of the large capitals. The ch., dedicated to Sta. Margherita, is one of the finest buildings in the town. On the E. of Olevano are the ruins of an imperial villa, in which numerous ancient fragments and a marble urn with bas-reliefs, now preserved in the castle of the Colonnas at Genazzano, were discovered.

An excellent carriage-road leads from Olevano to Subiaco, passing Rojate, a mountain village of 855 Inhab., which appears, from some remains of walls built of large rectangular blocks, to occupy the site of an ancient city. *Affile* is mentioned by Pliny, and its antiquity is confirmed by numerous inscriptions and marble fragments discovered in its neighbourhood, which we see in the walls of the churches and other buildings. The distance from Olevano to Rojate is 4 m., from Rojate to Affile 5 m., from Affile to Subiaco 5½ m.

PALIANO,

8 m. from Cave by the direct road, and 5 m. from Genazzano, finely situated on a rocky hill, in the territory of the Hernici, and one of the strongest positions at the entrance of the valley of the Sacco. Indeed it is rather a fortress than a town, for it is strongly defended by towers and bastions of the 16th century, and it has only one approach, by means of a drawbridge. The population amounts to 4229. Paliano appears to have risen in the 10th century, from which time its natural strength made it an important post in the contests of the Roman barons. It was one of the strongholds of the counts of Segni until the pontificate of Martin V., who conferred it on his nephews Agtonio and Odoardo Colonna. It is celebrated for its defence by Prospero Colonna against Sixtus IV., when Prospero, fearing treachery on the part of the inhabitants, seized the children of the principal citizens and sent them to

Genazzano as hostages. It remained in the Colonna family until 1556, when Paul IV., in his quarrel with Marc Antonio, deprived him of his feudal possessions, and conferred Paliano on his own nephew Giovanni Caraffa, who was afterwards beheaded by Pius IV. With this donation Paul IV. raised Paliano to the rank of a duchy. The fortifications, which now form the chief feature of the town, were built by the Caraffas, and were so perfectly impregnable by the warfare of that time, that Paliano became a position of some consequence as a frontier fortress against Naples: of late years it has been converted into a prison for criminals condemned to perpetual or lengthened imprisonment. After the victory of Marc Antonio Colonna II. over the Turks at Lepanto, his family were reinstated in their baronial possessions, and have ever since held Paliano: it gives a ducal title to the present head of the Colonna family. A tolerable road leads from Paliano to *Anagni*, below which we fall into the road and railway to Naples, by Ferentino, Frosinone, and Ceprano.

ZAGAROLO.

Travellers who have visited Colonna on their way to Palestrina will do well in returning to Rome to take the road by Zagarolo and the ruins of Gabii. *Zagarolo*, the ancient *Scaptia*, is 6 m. from Palestrina, about 21 m. from Rome by the Via Prænestina, and about 3 m. from the modern road to Naples, at San Cesareo, which follows the Via Labicana. It is a town of 5197 Inhab., situated on the summit of a long ridge of land, almost insulated by two streams that join below the town, which consists of one narrow street nearly a mile in length, and from the numerous antiquities discovered is supposed to occupy the site of an imperial villa. One of these antiquities, a sitting statue of Jupiter with the eagle and thunderbolts, is placed over the gate towards Rome. Many of the houses are as old as the 13th century: the churches

and piazze are decorated with marble columns and inscriptions found upon the spot. Zagarolo was a place of some interest in the history of the middle ages. In the 12th century it belonged to the Colonnas: in the contest of Boniface VIII. with that family it was destroyed by the papal party, and rebuilt by the Colonnas on their recovery of Palestrina. It was besieged and captured by Cardinal Vitelleschi in the pontificate of Eugenius IV., after a siege of three months, and partly destroyed. It became memorable under Gregory XIV. as the scene of the conference of theologians commissioned by that pontiff to revise the edition of the Bible known as the Vulgate. An inscription in the palace records this event, and gives the names of the prelates who took part in it. In the 17th century it became the property of Prince Rospigliosi, to whose eldest son it gives a ducal title. The palace, situated in the middle of the town, commands an extensive view over the Campagna.

GALLICANO,

3 m. from Zagarolo, and 5 from Palestrina, on the more direct road leading from the latter to Rome; it is supposed to occupy the site of Pedum, one of the towns of the Latin confederation; it has a Pop. of 1102 Inhab., and is built on an eminence of volcanic tufa between two torrents, which so completely encircle it as to leave only a narrow neck by which it is entered, as we see in several ancient towns, Veii, Cervetri, &c. The two bridges which cross the torrents are but arcades of the Aqua Claudia, the specus being still lined with *opus signinum*. There are large remains of the polygonal pavement of the road which connected this place with the Via Labicana. Although a favourite resort of the Romans, scarcely a vestige of ancient monuments is to be met in it. Cicero, Tibullus, and many other eminent personages had villas at Pedum. The present name is attributed to Ovinus Gallicanus, Prefect of Rome A.D. 330, who had the honour of being declared a saint in the Ro-

man calendar. In the middle ages Gallicano was an important fief of the Colonnas, who sold it to the Pallavicinis, from whom it has descended to the younger branch of the Rospigliosi, to whom it gives the title of Prince.

POLI.

About 1½ m. from Gallicano, towards Poli, the road crosses a deep ravine, which is spanned by the so-called *Ponte dell' Acqua Rossa*, the point of junction of the 4 aqueducts of ancient Rome, which derived their waters from the upper valley of the Anio, viz. the Anio Vetus, Aqua Marcia, Anio Novus, and Aqua Claudia. Farther on a ride of 4 m., ascending by the Fosso della Mola, will bring the tourist to Poli, formerly a dependency of Palestrina, from which it is 8 m. distant: it is near the opening of a valley from the Apennines, through which descends the Mola torrent; and contains a Pop. of 1840 Inhab. At the foot of the hill on which it stands is the handsome villa Catena, once the property of the Conti family, one of whom, Innocent XIII., enlarged and decorated it: some frescoes by Giulio Romano may still be seen: it now belongs to Duke Torlonia. Roads lead from Poli to Tivoli (12 m.) through Casape and San Gregorio, across the mountains; to Palestrina, also through the hills, and a picturesque country (8 m.), descending to the latter by the Castel di San Pietro; across the Monte Scalandrona to Capranica and Genazzano; and a fourth by S. Vittorino, the Osteria di Corcolle, passing 1 m. N. of Gabii.

GABII.

The most convenient mode of visiting the site of this once celebrated city will be from Rome, as, the distance being little more than 12 m., it will form the object of an excursion of 4 or 5 h. only. We have the choice of 2 roads—the one by the Via Labicana, as far as the Osteria di Finocchio, which is described in the excursion to Palestrina, and

the second by the Via Gabina or Prænestina, which, although the most hilly, is shorter, and passes over a more interesting part of the Campagna. Emerging from the Porta Maggiore and following the road (Via Prænestina), at the distance of $\frac{3}{4}$ m. we pass on the l., in a vineyard belonging to the Irish Dominican friars of S. Clemente, and close to the road, a large circular sepulchre 50 yds. in diameter, having a vineyard on the summit, and one-fifth larger than that of Messalla Corvinus on the Via Appia: it is supposed to have belonged to T. Quintus Atta, of the Claudian family, a writer of fables in verse, who died about A.U.C. 678. The outer covering, in Alban stone, has been removed. On the N. side is an opening to the gallery leading to the mortuary cell, in the form of a Greek cross. $1\frac{1}{2}$ m. from the Porta Maggiore we pass on the rt. the farm of *l'Acqua Bollicante*, the supposed limits of the territory of ancient Rome, where the Arvales sang their well-known hymn; and farther on, but to the l., several masses of ruins, on the Tenuta, or Farm of the Tor dei Schiavi; those on the l. are supposed to form part of the villa of the Gordian Emperors, described by J. Capitolinus: they consist of the remains of a large reservoir; of a considerable portion of a circular building which formed a hall of the thermæ; of a round temple having still a part of its dome-shaped roof, and some of the circular openings by which it was lighted. This edifice, a fine specimen of brickwork, is circular both without and within, and 43 ft. in diameter. In front is a pediment, on which stood an hexastyle portico, approached by a flight of steps. The inside has 7 niches, alternately round and square. Beneath is a fine crypt, supported by a huge central pier. It had two entrances, on the N. and S. sides, and the same form as the temple above, with a similar number of niches. This very curious crypt was covered with slabs of marble, and may have probably served as a sepulchral chamber. According to Julius Capitolinus the temple was surrounded by an extensive portico, the entrance facing the

road. The ruins of arches close to it on the E. are supposed to have formed a part of the *Tetrastylon* mentioned by the same author as being annexed to the villa of the Gordians, and which had opening out of it 3 basilicas. Plans of all these edifices restored may be seen in Canina's work on the Environs of Rome. The most important discovery is 3 rooms, at the base of a circular edifice, between the Temple and the Tor dei Schiavi, with good floors in black and white arabesque mosaic. The ruins on the opposite side of the road belong to some Roman villas, and to tombs which lined the road. In the spring of 1874, during some reparations in the road opposite the Torre de Schiavi, an ancient columbarium was discovered, with several inscriptions of *liberti*; and a small catacomb, which seems to have been visited in former times, and called *Grotta de Greci*, from the number of Greek inscriptions affixed to its *loculi*. The Via Collatina, which leads to Lunghezza, a short way beyond this strikes off on the l., and 2 m. farther we pass *Tor Tre Teste*, a mediæval tower so called from 3 mutilated busts in relief built into its walls. Beyond this the road, which crosses several streams descending from the Tusculan hills, offers little interest until the 9th m. from Rome, when it passes over a deep ravine by the fine viaduct called the *Ponte di Nona*, a remarkable Roman work, erected for the purpose of supporting the Via Prænestina in a straight line, and on a level. The period of its construction is not known, but from its massive nature, consisting of huge rectangular blocks of lapis gabinus, and the similarity of its style of masonry to that of the Tabularium of the Capitol, it is considered to belong to the same period (the 7th centy. of Rome). It is certainly the finest construction of the kind in the vicinity of the capital. By descending into the ravine, it will be seen to consist of 7 lofty arches of masonry in horizontal courses, almost Etruscan in their style. The ancient pavement is also still preserved. 2 m. beyond this we arrive at the Osteria dell' Osa, on the bank of the

stream of that name. Following the road to Gallicano for less than a mile, we arrive at the S. extremity of the ridge which extends in a N. direction to the tower of Castiglione: we soon reach the ruins of the Temple of Juno and of the Roman municipium. From here following the ridge which separates the plain of Pantano on the S. from that of Gabii on the W., a walk of less than 1 m. will bring us to the farm-buildings of Castiglione, the supposed site of the most ancient Gabii. In proceeding from the osteria to the ruins we traverse the spot where the subterranean noises on the passage of horses over the hollow ground are still heard as described by Pliny: "*quædam vero terræ ad gressus tremunt, sicut in Gabinensi agro non procul urbe Roma jægera ferme ducenta equitantium cursu.*" The site of this ancient city was fully ascertained by prince Marcantonio Borghese in 1792, when many of the valuable sculptures now in the Louvre were discovered. It is supposed that Castiglione occupies the site of the ancient citadel, and that the city extended from Pantano along the ridge above the eastern side of the lake, the highest portion of the lip of the crater. The history of Gabii is too well known to require our entering into details on the subject: it will suffice to state that it was of Alban origin, having been founded by Latinus Sylvius; that it was celebrated by the Roman historians as the place to which Romulus and Remus were sent by Numitor to learn the Greek language; and that it remained independent until it was seized upon by Tarquinius Superbus, aided by the treachery of his son Sextius, and fell under the power of Rome without a struggle. It was subsequently ruined in the wars of Sylla, and Horace describes it as deserted in his time:—

"Scis Lebedos quid sit? Gabiis desertior
atque
Fidenis vicus." *Ep. i. 11.*

From this state of decadence Gabii recovered in some degree during the imperial period: it acquired a certain celebrity for its baths, which had proved

beneficial to Augustus, and in the time of Hadrian became of some importance; to this period probably belong the ruins of the municipium and of the temple of Juno. In the reign of Constantine it had fallen totally into decay, and is merely alluded to in some ecclesiastical documents as a farm given to the Lateran Baptistery by that Emperor. The principal ruin, the Temple of Juno Gabina, is celebrated by Virgil:

"quique arva Gabinæ
Junonis, gelidumque Anienem, et roscida rivis
Hernica saxa colunt." *Æneid. vii.*

The walls of the cella are still perfect, composed of rectangular masses of stone without cement, in the early Roman style: many of these blocks are 4 feet long and 2 feet high. The interior of the cella, nearly 50 feet in length, still retains its ancient pavement of white mosaic, with the *sacrum* 6 feet deep. Close to this are some fragments of fluted columns of the Ionic order, on which the stucco coating is still visible, and the ruins of the Greek theatre, with remains of a few of the seats. On the right of the neck of the ridge leading from the ruins of the temple to Castiglione is a continued series of excavations, from which ancient Rome derived its supply of the volcanic stone called *lapis gabinus*, and of which many of the earliest monuments of Rome have been constructed. Castiglione retains some of its mediæval walls and its ruined tower of the 13th century, built on the walls of ancient Gabii, a fine fragment of which, composed of rectangular blocks 5 or 6 courses deep, may be seen at the N.W. angle of the tower.

The Lake of Gabii.—It may appear singular that, though the city is noticed by many of the classical writers, no mention of the lake occurs until the 5th century, when it is found in some documents relating to the martyrdom of S. Primitivus, who was beheaded at Gabii, and his body thrown into the lake, which is confirmed by the discovery of the ancient emissarium, by which it was drained; the latter being choked up at an early period, the low land was reduced to a swamp, until the drain

into the Osa was repaired. In the 8th century it was called the Lago di Burrano; and in the 14th, after the building of Castiglione, it took the name of that hamlet. The whole property belonged to the Colonnas, who sold it in 1614 to Cardinal Scipio Borghese, in whose family it has since remained. The lake was drained a few years ago by Prince Borghese, under the direction of Canina, who constructed a new emissarium, which has converted it from the state of a pestilential marsh into a district of fertility.

About a mile from the Osteria, on the l., following the valley of the Osa, is *Castello dell' Osa*, supposed to occupy the site of the Alban city of Collatia, celebrated as the scene of the death of Lucretia. The walk through this pretty valley is very agreeable, and the traveller should extend it to *Lunghezza*, 3 m. lower down, near the junction of the Osa with the Anio, where he may visit its large farm-buildings belonging to Duke Strozzi.

The road from Gabii to Palestrina follows the line of the Via Prænestina; the ancient pavement is still visible through a considerable portion of its extent; it becomes impracticable for carriages after quitting the ruins of Gabii, and is carried nearly in a straight line over the ridges of hill and valley by which this part of the Campagna is traversed from S.E. to N.W. About 7 m. beyond the *Osteria dell' Osa* the road crosses that from Tivoli to Zagarolo, and immediately beyond this it is carried through a deep and picturesque cutting in the tufa rock, evidently a Roman work, as the road here retains throughout its ancient pavement. A little chapel at the entrance of this cutting is called Santa Maria di Cavamonte; here is also a small osteria. The town of Zagarolo is seen on a hill to the rt. Remains of the Claudian, Marcian, and Anio Novus aqueducts are seen in several places on the rt. before reaching Cavamonte; in this part of its course it is repeatedly carried by tunnels through the narrow ridge of hills, as well as upon arches across the ravines that separate them. Upon the hill above Cavamonte are numerous

remains of a Roman town, probably Pedom, one of the Latin Confederation: amongst others, the ruins of an amphitheatre, 145 ft. in its longest diameter. About $\frac{1}{2}$ m. after passing through the cutting the road to Palestrina turns abruptly to the rt., leaving that to Gallicano on the l., and ascends the hill towards the large convent of San Pastore, which is a conspicuous object from all this neighbourhood. The Roman pavement has here disappeared, but the line is still retained. Shortly beyond the convent remains of tombs show that we are still on the line of the Via Prænestina. From San Pastore to Palestrina the road is again practicable for carriages; it follows the line of a narrow ridge between two deep ravines of the Molella and Cavarello torrents, leaving Zagarolo on the rt., and joins the carriage-road from Rome to Palestrina, the Via Labicana, at the Madonna dell' Aquila, just before entering the town.

LUNGHEZZA, COLLATIA, &c.

Amongst the many agreeable excursions over the Campagna, there is perhaps none which will offer more beautiful scenery, and occupation to the artist and sketcher, than a visit to Lunghezza and a roam through the woods in its vicinity: it may be easily made in a day, the distance from Rome being about 10 m. The road to Lunghezza is the same as that to Gabii as far as the Tor dei Schiavi, and in the rest is good and adapted for carriages: beyond Lunghezza the tourist must take to foot, or to a light vehicle to be procured there. After branching off from the Via Prænestina, the Via Collatina soon gains the line of the aqueduct of the Aqua Virgo, which it follows for the next 3 m., leaving on the l. the farms of S. Anastasia, of Bocca di Leone, and Cervaretto, and on the rt. Tor di Sapienza, a mediæval tower, with a square battlemented curtain round the base. Before reaching the latter the road to Cervara, a very picturesque locality, much frequented by artists, branches off on the l., the distance being about 1 m., pass-

ing near Cervaretto; farther on, to the l. is the *Casale di Rustica*, once the property of Lucullus and of Elius the father of Lucius Verus. 8 m. from Rome a steep descent brings us to the farm of *Salone*, in a marshy valley, where are the sources of the *Acqua Vergine*. $2\frac{1}{2}$ m. beyond *Salone* we arrive at *Lunghezza*, a collection of farm-buildings, on the site of a baronial castle, formerly the property of the Medicis, from whom it has descended by inheritance to the Florentine Duke Strozzi: it is situated on a high promontory, in a sharp bend of the Teverone, commanding a good view of the river, and of the farm of *Casa Rossa*, on the opposite bank. A short way beyond, the road crosses the river Osa, from which a bridle-path of 2 m. leads to Castiglione; during which the tourist will enjoy a lovely view of the Sabine and Alban mountains; or following the l. bank of the Osa through the woods that clothe its sides, after $1\frac{1}{2}$ m. he will reach *Castello d' Osa*, better known among the peasantry as *Castellaccio*, the probable site of *Collatia*, which is marked by a high tower, and an abrupt precipice of lava rising from the bank of the river, corresponding with the description in the '*Æneid*'—

— "Ne Collatinas imponent montibus Arces."

Some remains of an ancient road are met with between *Castellaccio* and the *Osteria dell' Osa*, which connected the *Via Collatina* with that to *Præneste*, and a tumulus with some traces of tombs excavated in the tufa rock. It will be scarcely necessary to inform our reader that *Collatia* was one of the early colonies of *Alba*, founded by *Latinus Sylvius*; that after the destruction of *Alba Longa* it was held successively by the *Sabines* and *Romans*; that here dwelt *Lucretia* when she was the victim of the brutality of *Sextus*, the son of *Tarquinius Superbus*, which contributed to the fall of the kingly power at *Rome*; and that the first *Brutus* was probably brought up here—

— "Altrix Casti Collatia Bruti."

The tourist, if a good walker, will be able to visit *Collatia*, *Gabii*, *Ponte di Nona* in the same day, and more

easily still on horseback; leaving *Rome* by the *Via Collatina*, and returning by *Osteria dell' Osa*, *Ponte di Nona*, &c. The geologist will observe in the valley of *Castellaccio* a fine current of lava, on which numerous quarries were opened in ancient times.

Cervaro.—This picturesque locality is about 4 m. from *Rome*, and is most easily reached from the *Via Collatina*. By taking a field-gate on l. after passing the aqueduct of the *Acqua Vergine*, descending beyond the farm of *Cervaretto*, we reach *Cervaro*, a farm-house on a table-land which forms very picturesque escarpments. Here are several grottoes, from which building-stone, a compact variety of volcanic tufa, was formerly extracted in large quantities. One of these, called the *Grotta dei Tedeschi*, is sometimes resorted to by the German artists during their May festival. The environs of *Cervaro* are often made during the fine days of April and May the rendezvous of picnic parties. This, as well as the neighbouring castellated farm of *Cervaretto*, or *Cervaleto*, upon an eminence of tufa, belong to *Prince Borghese*.

THE VIA NOMENTANA, MONTE SACRO, CATACOMBS OF S. ALESSANDRO, MENTANA, MONTE ROTONDO, &c.

This interesting excursion can be made in a day with a carriage, embracing the several sites on the *Via Nomentana*, and returning by the *Via Salara*. *Mentana* is 14 m. from *Rome*, and returning by *Monte Rotondo* 17.

Leaving *Rome* by the *Porta Pia*, we pass a series of villas on the rt. belonging to the Roman nobility: that near the gate, the property of the *Marquis Patrizi*, has been rebuilt, having been destroyed during the siege in 1849. On the l., at some distance, is the *Villa Albani*, which forms a remarkable contrast, in its architectural taste, with its more modern neighbour, the *V. Patrizi*. Farther on are the *Villas of Duke Massimo* and *Prince Torlonia*, the latter containing some pigmy copies of ancient edifices, alto-

gether out of taste; the Villa *Hoz*, or *Malatesta*, recently purchased by the King of Italy; the Villa *Lucernari*, *Nataletti*, &c. A slight ascent brings us to the ch. of Sant' Agnese fuori le Mura, from which a gradual descent, during which the line of rly. is crossed, leads to the Anio, which is crossed by the *Ponte Nomentano*. This part of the road deviates slightly from the ancient line, the course of which, farther to the l., is marked by a large brick tomb, called the *Sediaccia*, or *La Sedia del Diavolo*, from its resemblance to a seat as seen from the road, the wall on that side being broken down. The Ponte N. (*Pons Nomentanus*) was built by Narses after the destruction of a more ancient one by Totila: the upper part and its tower are of the 8th cent., the more recent defences were added in the 15th by Nicholas V. Soon after crossing the river we pass on each side of the road two large ruined tombs, from which an ascent carries the road over a low hill, the celebrated *Mons Sacer*, where the Roman Plebeians retired, B.C. 494, under Menenius Agrippa, to assert their liberties. It is supposed that this gathering took place upon the rising ground overlooking the Anio to the rt., where a temple to Jupiter was erected to commemorate it. 1 m. farther are the castellated farm-buildings and villa of Casal dei Pazzi, before reaching which a road branches off to the l. leading to the farms of *le Vigne Nuove* (1 m.), of the *Casale delle Belle Donne* (4 m.), and the valley of the Allia, a very agreeable drive of 4 m. over the Campagna. Beyond Casal de' Pazzi the road skirts the valley of the Cecchina, and on the top of the ascent beyond passes a ruined brick tomb called *la Spunta Pietra*, an elegant little edifice in the style of that of the Divus Rediculus, consisting of an upper and lower chamber, with traces of ornamental stucco-work in the former. Some fragments of the ancient pavement are seen near here on the side of the modern road. Near the 6th m., and on our l., are the farm-buildings of *Coazzo* and *Pietra Aurea*, and on the opposite side of, and close to, the road,

the ORATORY and CATACOMBS of St. ALEXANDER. In speaking of the catacombs in the more immediate vicinity of Rome, we have alluded to the discovery made here, in 1853, of an early Christian ch.; it was well known from the History of the Martyrs, that Pope Alexander I., who suffered in the reign of Trajan, A.D. 117, had been buried in this catacomb, with the Presbyter Eventius and the Deacon Theodulus, in a cemetery upon the estate of a Roman lady named Severina, recently converted to Christianity. On the site, indeed in the Catacomb itself was erected in the 2nd cent. an Oratory to St. Alexander, but after the Peace of the Church, when larger space was required, the oratory, originally underground, was laid open, and a ch. built over, the ruins of which have been recently disinterred, and into which the bodies of the martyr pope and his companions had been removed. This ch., now below the general level of the Campagna, consists of 4 portions: descending by a flight of steps, we arrive in a kind of *vestibule*, out of which opens on the rt. the principal oratory, the floor of which is paved with fragments of marble, with some early sepulchral inscriptions; in the centre stands the altar, the table consisting of a slab of porphyry, supported by 4 rude Corinthian pillars; beneath is a sarcophagus composed of slabs, in which lay the body of St. Alexander, enclosed within a marble screen, on which are engraved the words "ET ALEXANDRO DELICATES VOT POSVIT." The name that preceded the first word was probably that of Eventius. Behind this altar is a kind of apse containing a rude bishop's seat, for we are told that this ch. was served by an Episcopus by the inscription also on the screen round the altar, DEDICANTE AEPIS, VRS. (Ursino), and by another, to an Episcopus Diodatus, in the Oratory of S. Theodulus. Opening out of the church on the l. is a chamber paved in marble, which is called, without any authority, the *Oratory of S. Theodulus*, near which a door leads into the catacombs or cemetery of S. Alexander, which resemble those we have seen

about Rome: the graves, however, have been less disturbed, some with their inscriptions remaining being still closed. One has been opened, and all the objects found in it placed within a grating; on another is an inscription in large letters on the tiles which close it; and on a third, one of those glass cups so frequently seen in the collections of early Christian objects. The most important, however, of all the inscriptions in this catacomb marks the grave of a certain Sophia; another is a singular mixture of Greek and Latin words, but written entirely in Greek letters. These catacombs are of considerable extent, and as yet have been but partially examined. Returning to the *vestibule*, which contains the remains of a marble vase found in the vicinity, but without authority called a baptismal font, and 2 Corinthian columns in granite, we enter on the l. a second ch. with a semicircular apse, paved with sepulchral inscriptions: this building is supposed to have been destined for catechumens or females. The foundations of a large ch. were laid in 1857 by Pius IX., and considerable progress in its erection made. It will enclose as a crypt the whole of the subterranean churches, and it was proposed to annex to it a confraternity of Trappists, with an Agricultural establishment under their guidance, an idea which now appears to be abandoned. [To visit the catacombs of S. Alessandro a *permission is necessary*, which can be obtained without difficulty at the office of the Cardinal Vicar.]

Beyond S. Alessandro we follow the line of the Via Nomentana, portions of the ancient pavement of which are here and there seen for the next 2 m., until we reach the *Casale di Capo Bianco*. Here the road bifurcates, the branch on the rt. leading to Palombara, the other to Mentana. Following the latter, we pass over for more than $\frac{1}{2}$ m. an ancient pavement, perhaps the best preserved specimen of a Roman road near the capital, before reaching the farm-buildings of *le Case Nuove*. From here commence a series of ascents and descents, following the top of the ridge that separates the waters flow-

ing into the Allia on the l., and to the Anio in an opposite direction, the road being generally bad. About 11 m. from Rome we leave on the l. the *Torre Lupara*, one of the finest of the mediæval defences of this description, consisting of a base of black lava, the centre of red and yellow brick, and the upper portion similar to the base. A short way farther are the ruins of the *Casale di Monte Gentile*, the probable site of *Ficulea*. Beyond this 2 ruined tombs mark the direction of the Via Nomentana. [The geologist will here observe that the volcanic rocks disappear, the hills around being composed of marine tertiary marls (pliocene), abounding in fossil shells; upon these strata grow the picturesque oak woods, which form such a contrast with the bare Campagna.] From this part of the road the views down the valleys of the Allia and the *Fosso di Quarto*, towards the Tiber, are very beautiful, whilst those towards the Monte Gennaro and the Corniculian hills at its base are extremely grand. The highest part of the road (702 ft.) is attained about $\frac{1}{2}$ m. before reaching Mentana, to which a well-managed descent leads.

MENTANA,

the ancient Nomentum, one of the oldest of the colonies of Alba in the Sabine territory, and founded by Latinus Sylvius, contemporaneously with Fidene, Gabii, and Crustumium. It is consequently the only one of these celebrated sites of the Prisci Latini which still continues to be inhabited, owing probably to its more healthy and elevated position (700 ft.). Nomentum was a place of some importance during the Roman Empire: its territory was then, as it still is, celebrated for its wines: Ovid, Martial, and Seneca had villas in the neighbourhood: it was the seat of a bishop as early as A.D. 415: during the middle ages we find it designated as Civitas Nomentana. As Mentana, it acquired some celebrity from the meeting between Pope Leo III. and Charlemagne, when the latter came to Rome in A.D. 800 to receive the Imperial

Crown; and in the following centy. as the birthplace of Crescentius, who played an important part in the affairs of Italy in the 10th cent., and who was so barbarously put to death by Otho II. in 996 after his gallant defence of the Castle of S. Angelo against that tyrant. After various vicissitudes Mentana passed by gift of their kinsman Nicholas III. into the hands of the Orsinis, from whom it was purchased for the enormous sum, in those days, of 250,000 scudi by the Perettis: it, as well as its territory, now belongs to the elder branch of the Borghese family. The modern town is a miserable place, with 818 Inhab., consisting of one street, the continuation of the high road, and of the baronial castle, surrounded by an agglomeration of hovels, a sad picture of misery and squalidity. The *Castle*, on the slope of the hill, is founded upon massive substructions towards the valley, which date from the 13th cent.; the feudal castle itself dates from the 15th, and bears the arms of the Perettis; there is a good pointed gate in white marble opening into the upper court, with an ancient bas-relief of a horse over it; and the palace contains a large baronial hall, but has been much neglected. In the street near the ch. are some masses of marble, used as seats by the inhabitants, bearing the names of the families of Herennius and Brutus. The *Via Nomentana*, heavy after rain for wheeled vehicles, continues in a northerly direction, passing by the ch. of *la Pietà* to *Grotta Marozza*, 3 m., the probable site of the ancient *Eretum*; from where it continued until it joined the *Via Salaria*, between *Correse* (Cures) and *Nerola*. Mentana has acquired some celebrity on account of a victory by the combined Papal foreign troops and their French auxiliaries, in October 1867, over the insurgents under Garibaldi; the action took place on the S.E. of the village, the centre being occupied by the *Vigna Santucci*. A handsome monument has been erected on this spot to the memory of those who fell on that occasion. A bridle-road leads from Mentana to near the *Osteria Nuova*, 4 m., from which excursions can be most easily

[*Rome.*]

made to Santangelo in Capoccia and Monticelli, the representatives of the ancient *Medullia* and *Corniculum*. A fair road of less than 2 m. in dry weather (the soil being a stiff clayey marl covered with volcanic tufa) connects Mentana with

MONTE ROTONDO,

a town of modern origin, and one of the most important in the province of *la Sabina*, having a Pop. of 3721 Inhab. The territory around is fertile, planted chiefly in vines, the wine made from which enjoys a high reputation at Rome. From its elevated position its climate is tolerably healthy, and is less exposed to the influence of malaria than the subjacent district along the Tiber. The principal feature of the town is its baronial castle, built on the ruins of one of the mediæval strongholds of the Orsinis, from whom it passed to the Barberinis: it now belongs, with a considerable part of the surrounding territory, to the Prince of Piombino. The interior, nearly unfurnished, contains a fine carved ceiling, and some frescoes and decorations of the time of the Barberinis; its principal attraction, however, is the high tower which rises on it, from which the view over the valley of the Tiber, the N. Campagna, embracing Rome itself, and the whole of the Sabine mountains, encircling the low region occupied by that people, is extensive and magnificent beyond example. There are few points from which the topography of the ancient territory of the Sabines, and of the adjoining parts of Etruria and Latium, can be better surveyed. In the principal church, *la Collegiata*, there is a picture of the patron, S. Magdalene, attributed to *C. Maratta*.

From Monte Rotondo a good road of 2 m. descends to the *Via Salaria*, at the Railway Stat., $1\frac{1}{2}$ m. beyond which is *Fonte di Papa*, on the edge of fine meadows extending to the Tiber; and 1 m. farther the *Osteria di Forno Nuovo*, on the hill above which is the Casale of Sta. Colomba; 3 m. beyond this the Casale di Marigliana stands on an eminence on the l.; and 1 m. farther still

the bridge of *Malpasso* over the *Allia*, close to where that stream enters the *Tiber*;* the farm-buildings on the l. are those of *Le Sette Bagni*; a slight ascent follows over the low neck of land which joins *Castel Giubileo*, the citadel of *Fidenæ*, to the site of the ancient city, from which a drive of 2 m. over the plain brings us to the *Ponte Salaro*: the rest of this route having been previously described. The traveller arriving at Rome by this route from *Ancona* and *Foligno*, will have the first view of *St. Peter's* and of the W. part of the capital on descending into the plain. (See also *Handbook for Central Italy*, Rte. 98.) The railway from *Ancona* to Rome runs parallel to the *Via Salara*, until about $\frac{1}{2}$ m. before reaching the bridge, where it deviates to the l. to cross the *Anio* by an iron bridge, and to follow afterwards the l. bank of that river, to near the *Ponte Nomentano*.

VEII,

about 12 m. from Rome, and 2 m. from the old post station of *La Storta*, on the high-road to Florence, *viâ Cassia*. A carriage for 4 persons, to go and return in the same day, may be hired for 25 frs. It is a $1\frac{1}{2}$ hr.'s drive. No beds can be obtained at any place nearer to the ruins than *La Storta*, so that the traveller who desires to explore them in detail must take up his quarters there. At *Isola Farnese* a guide will be found (his services are quite necessary), and the key of the Painted Tomb must be obtained. The guide can provide donkeys. To see the Mill, the *Ponte Sodo*, the gate of the *Columbarium*, and the Painted Tomb will not require more than 2 hrs. The *Arx* will require another hour. To visit all these, and make the complete circuit of the city, will occupy altogether 4 hrs. The traveller who goes to *Veii* in a carriage must proceed a short mile from *La Storta*, just beyond the 10th modern

milestone from Rome, where he will find a road on the right leading to *Isola Farnese*, and to the site of the ancient city. Those who proceed on horseback or on foot will turn off from the high road at the 5th m. near the Tomb of *Vibius Marianus*, a sarcophagus with griffins on it, where an ancient road branches off on the rt. hand, which appears, from the vestiges of pavement and foundations of tombs still visible, to be the *Via Veientina*. One of the latter, near the farm-buildings called *Ospedaletto*, is remarkable for its size. After crossing the torrent called the *Turia*, near which are the ruins of another tomb, the road turns to the l. or N.W., and from this point along the table-land between the valleys of the *Turia* and of the *Valca* or *Cremera*. Ascending the valley above the junction of the *Cremera* with the *Fosso de' due Fossi* (the 2 streams which surround the site of *Veii*), we see on the height on the l. the *Arco di Pino*, an arch in the tufa, by which the road in ancient times is supposed to have descended to the river. The elevated ridge on the side of this valley is supposed by Sir W. Gell to be that occupied by the Roman camp during the siege.

The easiest and most expeditious mode of seeing the different objects about *Veii*, will be, starting from *Isola*, descend to the *Molino*, follow the l. bank of the torrent as far as *Ponte dell' Isola*, crossing which, continue along the bank of the *Cremera*, having the escarpment which supported the walls on the right, and the *Neropolis* on the other side of the river. Visit the piers of an Etruscan bridge, the *Ponte Sodo*, and the *Porta Spezzeria*; from the latter *Campagna's* painted tomb is about $\frac{1}{2}$ m. distant. Tourists having time at their disposal can follow the *Cremera* in its downward course to its junction with the *Fosso de' Due Fossi*; but as there is little to see, except the fine scenery, it may be better, after seeing the gate of the *Columbarium*, inside the *Porta Spezeria*, and the *Roman pavement*, to strike across the table-land to the *Piazza d'Armi*, about $1\frac{1}{2}$ m. off: from the highest part of this path there is a splendid view over the *Campagna*.

* Com. P. Rosa, the best authority on the classical topography of the environs of Rome, supposes that the *Allia* is represented by the stream called *La Scannabecchi*, 11 m. from the city, and that the site of the victory of the Gauls was in the plain that extends from below *Santa Colomba* to *La Marcigliana*.

From the Piazza d'Armi a walk of less than an hour along the torrent, during which the *Arco di Pino* can be seen, will bring us back to Isola: the whole of this tour will occupy between 3 and 4 hours. In the interior of the plateau of Veii there is little worth the trouble of a scramble through its brushwood and briars.

The discovery of the true site of Veii is one of those interesting results for which we are indebted to the study of Etruscan antiquities, which has made such rapid progress within the last few years. The recent researches among the buried cities of Etruria have done more to elucidate the early history of Italy than the speculations of the antiquaries, or the uncertain records handed down to us by the Romans themselves. As early as the 15th century the Italian antiquaries began to discuss the locality of this celebrated city; and from that period to the beginning of the present century no spot has been more the subject of speculation and dispute. Recent discoveries have added Veii to the number of those ancient cities whose existence is proved to be no fable, and have established beyond a doubt that it was situated between the two streams above mentioned, below the rocky citadel of Isola Farnese. Independently of the evidence afforded by the ruins, inscriptions bearing the names of well-known Etruscan families have been discovered. The most remarkable are those of the Tarquiti celebrated by Virgil, and mentioned by Livy among the families which embraced the cause of Rome during the siege: they gave name to the Libri Tarquitiiani used by the aruspices, and consulted as late as the 4th century by the emperor Julian in his expedition against the Persians. Before we proceed to examine the antiquities, we may remind our readers of the description of Dionysius, who says, in speaking of the third war in which Romulus was engaged against Veii, that it was the most powerful of the 12 cities of the Etruscan League, distant from Rome 100 stadia, situated on a lofty and insulated rock, and as large as Athens. The distance of 100 stadia is exactly 12½ m. from the capital, cal-

culating 8 stadia to the Roman mile; the other points of the description will be adverted to hereafter. We shall not dwell on the facts of the early history of Veii: every traveller may be presumed to be acquainted with the long wars it sustained against Rome, and with its celebrated siege and capture by Camillus, who entered the citadel by means of a mine, B.C. 393, after a 10 years' siege. On the fall of the Etruscan city the site was long deserted and apparently forgotten until the time of Julius Cæsar, when an Imperial municipium arose in the centre of it, far within the circuit of the ancient walls. Propertius tells us that the Etruscan area was converted into pastures in his day:—

"Nunc intra muros pastoris buccina lenti
Cantat, et in vestris ossibus arva metunt."
Eleg. 4, 11.

In the reign of Hadrian, Florus says, "Who now knows the site of Veii? What ruins, what vestiges of it are visible? It is difficult to put faith in our annals when they would make us believe in the existence of Veii;" a remarkable passage, as the Roman municipium was then flourishing within a short distance of the Etruscan walls which we shall presently notice. In the middle ages the situation of the ruins, so near the high road, was not likely to escape the attention of the barons in their system of predatory warfare. Certain ecclesiastical documents inform us that in the beginning of the 10th century a castle existed on the isolated rock which is now considered to have formed the citadel of the ancient city. It derived from its position the name of Isola, being called the Isola di Ponte Veneno, and in more recent times the Isola Farnese. This tower was a position of some strength, as the hostages sent by the emperor Henry V. to pope Paschal II. were placed in it for security. In the 14th century it was held by the Orsinis, and in 1485 was captured by Prospero Colonna. In the contests of Alexander VI. with the Orsinis, Isola was besieged by Cæsar Borgia, and captured after a 12 days' siege, when the greater portion of the castle was destroyed. It appears at a later period to have been incorporated with the duchies

of Castro and Ronciglione, and to have derived from their possessors the name of Farnese. In the 17th centy. it passed to the Government, and was sold in 1820 to the duchess of Chablais, from whom it descended to the queen of Sardinia, and from her to the late empress of Brazil.

Although Nardini and Holstenius had both fixed the site of Veii at Isola Farnese, Sir William Gell was the first antiquary who produced a satisfactory plan of the city. He examined and traced the ancient walls throughout the greater part of their circuit; and was convinced that the account of Dionysius, describing the city as being as large as Athens, was not exaggerated. The few fragments of wall thus discovered, concealed among tufts of brushwood and by accumulations of soil, are composed of quadrilateral blocks of tufa, some of which, particularly on the northern and eastern sides, are from 9 to 11 feet in length. Sir W. Gell considered that the table-land at the eastern extremity of the ancient city, called by the peasants the *Piazza d' Armi*, was the Etruscan citadel, and that Isola stood outside the walls. Mr. Dennis considers, from the sepulchral caves and niches, "most of them apparently Etruscan, which are hollowed in the rock in every direction, that Isola was nothing more than part of the Necropolis of Veii." Nibby thought that Isola was too commanding and too important an elevation to be allowed to remain without the walls by a people so warlike as the Etruscans, and consequently regarded it as the ancient Arx, on which stood the celebrated Temple of Juno, into which the mine of Camillus penetrated. He considers that the *Piazza d' Armi* may have been a second Arx, and that the modern name has perhaps preserved a record of the fact. In the flanks of Isola are numerous sepulchral chambers, but no trace of the cuniculus of Camillus has been discovered. The site of Veii, as we have stated above, lies between two streams. The first of these is the Fosso di Formello, the ancient Cremera, well known in the history of the wars of Veii with the Fabii: it rises under the Monte del Sorbo, to the W. of Baccano, and encircles the site

of Veii on its N. and E. sides. The second stream rises near Torretta, on the l. of the Via Cassia, and is traversed by the modern road near the Osteria del Fosso, 12 m. from Rome: near Veii it precipitates itself in a fine cascade over a rock 80 feet high, and then proceeds along a deep channel, separating Isola from the rest of Veii; at the south-eastern extremity of Isola it receives two small torrents, called the Storta and the Pino, and is thence called the Fosso de' due Fossi: it joins the Cremera below the Piazza d' Armi. These two streams very clearly define the triangular space occupied by the Etruscan city.

The ruins are undergoing such constant changes that no description can hold good even from year to year. Mr. Dennis says, "Every time I visit Veii I am struck with the rapid progress of destruction. Nibby and Gell mention many remains which are no longer visible. The site has less to show on each succeeding year. Even masonry, such as the pier of the bridge over the Fosso di Formello, that from its massiveness might defy the pilfering of the peasantry, is torn to pieces, and the blocks removed to form walls or houses elsewhere, so that, ere long, I fear it will be said of Veii, 'her very ruins have perished.'"

Beginning with the road from Isola to Formello, we descend into the valley of the Molino, or Mill, in a very picturesque situation, where the torrent precipitates itself by a handsome cascade over a vertical precipice of volcanic tufa; there was a gate on the opposite side of the stream here. Proceeding along the rt. bank of the river, we soon reach the Ponte dell' Isola, an ancient bridge of a single arch, 22 feet in span: the gate, which opened from it, is supposed to have been the entrance of the road from the Septem Pagi, and has been called from that circumstance the *Porta de' Sette Pagi*, through which passed the road from Veii to Sutri. Returning, and following the stream downwards, opposite Isola is a gate which appears to have been formed in the walls which united the town with the citadel on the rock of

Isola, and called the *Porta dell'Arca*. E. of Isola on the plain below the rock, near the junction of the Fosso del Pino with that of Isola, are some mineral springs, and another gate called the *Porta Campana*. Beyond, on the S.E., and in the ravine separating the plateau of Veii from its Arx or Piazza d'Armi, are the ruins of a gate in the direction of Fidenæ, called the *Porta Fidenate*. Near this a curious postern and a flight of steps of a cemented Etruscan masonry, called "La Scaletta," were discovered in 1840, by Mr. Dennis, but of which not a trace now remains. Descending along the base of the Piazza d'Armi, and afterwards ascending the valley of the Cremera, we may trace the gates in the eastern and northern circuit of the city: the first is the *Porta di Pietra Pertusa*, in the direction of the Pietra Pertusa, a remarkable cutting by which the road from Veii joined the Flaminian Way. On the road, which is supposed to have opened beyond this gate, is a large tumulus, called La Vaccareccia, with a crest of trees, forming a conspicuous object in the Campagna. It was excavated by the queen of Sardinia; but nothing was discovered to confirm Gell's suggestion, that it was the tomb of Propertius king of Veii, or of Morrius, the Veientine king who instituted the Salian rites. Higher up the stream is the gate called the *Porta Spezieria* by Canina: some of the internal fortifications of this gate, forming a kind of piazza, have been preserved, together with the remains of a massive bridge composed of quadrangular blocks of tufa; two roads led out of it, one to La Pietra Pertusa, the other to Monte Musino, a remarkable conical volcanic hill eastward of Baccano, surrounded by broad artificial terraces, whose summit, clothed with fine groves of oaks, and commanding a noble view, is still crowned with the ruins of a circular building supposed to be the Ara Mutiæ, the Temple of the Etruscan Venus. Inside the Porta Spezieria are some remains of an Etruscan Columbarium, in the form of pigeonholes irregularly pierced in the vertical walls of the tufa

rock; and higher up a well-preserved fragment of a Roman road. Between this and the next gate Sir W. Gell describes some fragments of the ancient walls, composed of enormous blocks of tufa, many of which were 10 ft. long and 5 ft. high, but they no longer exist; the walls rested on a triple course of bricks each about a yard in length, a peculiarity of construction which has not been observed in any other Etruscan city. The next gate was the *Porta Capenate*, beneath which is the Ponte Sodo, a bridge excavated, like a tunnel, in the tufa, 240 ft. long, 15 ft. broad, and 20 ft. high, to afford a passage for the river: it is so covered with trees and brushwood that it may easily be passed without notice, although it forms one of the most picturesque objects during the excursion. This gate was probably the principal entrance to Veii from the N., and that by which the roads from Capena, Falerii, Nepetum, &c., entered the city. The hills on the N. side of the stream here formed the principal necropolis of the Etruscan city. The tumuli in the neighbourhood of the Ponte Sodo were explored by Lucien Bonaparte, who discovered in them some beautiful gold ornaments. Beyond this is the *Porta del Colombario*, which derives its name from the ruined Columbarium near it. Some of the polygonal pavement of the road which led from this gate to Formello may still be traced, with its kerbstones and ruts worn by ancient chariot-wheels; remains of the pier of the bridge are also visible in the bed of the Formello. Farther on are some fragments of the city walls, resting on bricks like the portion already described. The last gate is the *Porta Sutrina*, a short distance from the Ponte di Formello, a bridge of Roman brickwork built upon Etruscan piers. The ancient road which entered Veii by the gate of Fidenæ passed out of it here, after traversing the whole length of the city, and fell into the Via Cassia near the 12th milestone on the modern road from Rome. The gate faces Sutri, and is supposed to have led to it. This brings us back to the Ponte dell'Isola, from which we commenced our

survey. The circuit of the walls we have now described is supposed to be about 6 m. In the plain on the N. side, which they enclose, are several traces of a Roman road and some vestiges of tombs and a columbarium marking the site of the Roman municipium, founded by the emperors on the site of the Etruscan city. It was about 2 miles in circumference. The columbarium is now the only representative of the Roman settlement: it was found entire, and the interior was ornamented with stucco and paintings, but all of these are now destroyed, and the 3 chambers of which the building was composed are in a state of ruin. Near it were found the 2 colossal heads of Tiberius and Augustus, the sitting colossal statue of Tiberius preserved in the Vatican Museum, a mutilated statue of Germanicus, and some other interesting fragments of the imperial period.

On the other side of the valley of the Formello, half-way up the slope of the mound called the Poggio Reale, is the very interesting *Painted Tomb*, discovered by Marchese Campana in the winter of 1842, the key of which is kept at Isola by the farmer, who will require a fee for attending. It is the only tomb which is now open at Veii, and, as it is one of the most ancient which has yet been discovered in any Etruscan city, it will not fail to interest the traveller and antiquary, to whom the discoverer has rendered an important service, by leaving it with its furniture in the exact condition in which it was when opened. The passage cut in the tufa rock leading to the tomb was guarded by 2 crouching lions, and the entrance itself is still similarly guarded. On either side of this passage are traces of two small chambers, which probably served as places of sepulture for dependents. The sepulchral vault consists of two low, gloomy chambers excavated in the volcanic rock, with a door formed of converging blocks of the earliest polygonal construction, and best seen from the inside. The walls of the outer one are covered with grotesque paintings of men, boys, horses, leopards, cats, winged sphinxes, and dogs, remark-

able for their rude execution, strange colouring, and disproportionate forms. These paintings are of the highest antiquity, and are remarkable as being much ruder and less Egyptian in their character than those discovered in the painted tombs of Tarquinii and other Etruscan sites. On either side of the tomb is a bench of rock, on each of which, when it was opened, lay a skeleton, but exposure to the air soon caused both to crumble into dust. One of these had been a warrior, and on the rt.-hand bench are still preserved portions of the breastplate, the spear-head, and the helmet, perforated by the weapon which probably deprived the warrior of life. The other skeleton, from the absence of armour, is supposed to have been that of a female. Micali remarks that the style and decorations of this tomb show no imitation of the Egyptian, and that "all is genuinely national, and characteristic of the primitive Etruscan school." The large earthen jars, which were found to contain human ashes, are in the earliest style of Etruscan art. The inner or smaller chamber has two beams carved in relief on the ceiling, with a low ledge cut in the rock round 3 of its sides, on which stand square cinerary urns or chests, that contained human ashes, with several jars and vases. In the centre is a low bronze brazier about 2 ft. in diameter, which probably served for burning perfumes. On the wall opposite the doorway are painted 6 small many-coloured discs or pateræ, the exact nature of which has been the subject of hitherto inconclusive discussion. Above them are many stumps of nails in the walls, which have rusted away with all trace of the articles which were suspended from them. It is a peculiarity of this sepulchre that, unlike many other Etruscan tombs, it has no epitaph or inscription, on sarcophagus, urn, cippus, or tile, to record the name of the persons who were interred in it.

The antiquarian traveller will find a detailed description of Veii, accompanied by numerous plans, maps and views, in Canina's '*L'Antica Città di Veii*,' printed at Rome in 1847, at the ex-

pense of the queen dowager of Sardinia; in his great work on the Etruria Maritima; and in the first vol. of Mr. Dennis's work on the 'Cities and Cemeteries of Etruria.'

The modern hamlet of *Isola* is in a state of decay. The buildings are chiefly of the 15th century; the appearance of the population, which seldom exceeds 100 souls, bears sufficient evidence of the prevalence of malaria. The *Church*, dedicated to the Virgin and to St. Pancrazio, was built in the 15th cent., after the siege by Cæsar Borgia; it contains a fresco of the Coronation of the Virgin, a work probably of that period. The tourist, instead of returning to Rome by the same road, can descend the valley of the Cremera to where it empties itself into the Tiber, about 6 m., between the 6th and 7th m. on the Via Flaminia; the valley is picturesque, but the trip must be performed on foot or horseback: passing by the *Casale* di S. Giovanni on the l., where there are some Roman remains, and afterwards the *Casale della Valchetta*, on the opposite side of the river, one of the supposed sites of the defeat of the Fabii; or by another, but more circuitous, path by the tumulus of the *Vaccareccia*, and *la Pietra Pertusa*, to the Via Flaminia beyond the *Osteria* of *Prima Porta*, which is about 8 m. from Rome, near the Roman station of *Saxa Rubra*. Here he can examine the ruins of the *Villa Veientina* of Livia, afterwards the *Villa Cæsarum* ad *Galinas Albas*, in a lovely situation on the height above the *osteria*, where some interesting excavations were made in 1863, which led to the discovery of a fine statue of Augustus, now in the Vatican, and of some curious mural paintings of plants and birds that decorated one of the apartments of this favourite *villeggiatura* of the Roman empress. The drive from P. Porta to Rome is agreeable, the road crossing the opening into the plain of the Tiber, of the valleys of the Cremera or *la Valchetta*, of the *Crescenza*, and of the *Aqua Traversa*, and passing $\frac{1}{2}$ m. before reaching the latter the Sepulchre of the *Nasos*.

In the ravines around *Veii* the geologist will find matter for observation;

in the vicinity of *Isola*, the principal rock is a volcanic conglomerate, containing huge fragments of black pumice reposing on strata of ashes deposited under water, whereas the black pumice breccia is amongst the most recent of the subaërial deposits of the Campagna, contemporaneous with the lava-currents of *Sette Vene*, *Capo di Bove*, &c. &c.

FIDENÆ AND ANTEMNÆ.

The traveller who desires to visit the sites of these ancient cities from Rome will have the choice of two roads: the one which follows the line of the *Via Salara* runs direct from the *Porta Salara*; the other quits Rome by the *Porta del Popolo*, and, leaving the road to Florence at the *Casino di Papa Giulio*, takes that on the rt. to the *Acqua cetosa*, from which a path across the meadows, of less than a mile, leads to the foot of the hill, the site of ancient Antemnæ, the "*Turrigeræ Antemnæ*" of the *Æneid*, one of the 3 cities whose daughters became the mothers of the Roman race.

"It seems that the high point nearest the road was the citadel of Antemnæ; and the descent of 2 roads now scarcely perceptible, one towards Fidenæ and the bridge, and the other towards Rome, marks the site of a gate. On the other side of the knoll of the citadel is a cave, with signs of artificial cutting in the rock, being a sepulchre under the walls. There was evidently a gate also in the hollow which runs from the platform of the city to the junction of the Aniene and the Tiber, where there is now a little islet. Probably there was another gate towards the meadows, on the side of the *Acqua cetosa*, and another opposite: and from these 2 gates, which the nature of the soil points out, one road must have run up a valley tending in the direction of the original *Palatium* of Rome; and the other must have passed by a ferry towards *Veii*, up the valley near the present *Tor di Quinto*. It is not uninteresting to observe how a city, destroyed at a period previous to what

is now called that of authentic history, should, without even one stone remaining, preserve indications of its former existence. From the height of Antemnæ is a fine view of the field of battle between the Romans and the Fidenates, whence Tullus Hostilius despatched M. Horatius to destroy the city of Alba Longa. The isthmus where the 2 roads from Palatium and Veii met unites with the city a higher eminence, which may have been another citadel. The beauty of the situation is such that it is impossible it should not have been selected as the site of a villa in the flourishing times of Rome."—*Gell.*

A steep descent by the modern road, which passes near the E. side of the hill of Antemnæ, brings us to the Ponte Salaro, a bridge of 3 arches crossing the Anio, the piers of which, built of square blocks of red tufa, may be of the oldest Roman period, subsequently cased with travertine in the 6th centy. by Narses, who rebuilt it. The Ponte Salaro was partially destroyed during the military operations before Rome in 1849, when all the bridges or their approaches on this side of the city were blown up to prevent the advances of the French besieging army, and more ruinously in Oct. 1867, by the Pope's troops, in dread of the Garibaldian inroad. It was rebuilt in 1874, from the designs of Glori. Beyond the Ponte Salaro we pass the ruins of a Roman sepulchre surmounted by a mediæval tower on the l., from which the road for the next 2 m. runs across the plain of *Prato Rotondo*, having the Tiber at a short distance on the l., and the low range of hills that extend from the rt. bank of the Anio to Fidenæ. It was in this plain, rich in meadows and pasturage, that many bloody encounters took place between the Romans and Etruscans during the kingly period, and especially the memorable one with the Fidenates and Veientes, which, in consequence of the treachery of Mettus Fuffetius, the leader of the auxiliaries from Alba Longa, led to the destruction of that town by Tullus Hostilius. It is also in this plain that antiquaries place Hannibal's encampment before Rome after his re-

treach from Capua. 2 m. beyond the bridge the road runs along the base of the hill on which are situated the Casale of *La Serpentara*, and, farther on, the *Villa Spada*, where some topographers place the Villa of Phaon, where Nero put an end to his existence. It is more likely, however, that it was about half way between the Via Salara and Via Nomentana, the whole of which space was occupied by the grounds of that freedman of the emperor. From the Villa Spada a gradual ascent of about a mile brings us to the highest point of the road, passing over a depression on the hill that separates the table-land on the rt., upon which the city of Fidenæ is supposed to have stood, from that of its Arx or Citadel, which is now marked by the farm-buildings of Castel Giubileo, on a precipitate elevation, overlooking from about half a mile the Tiber. No ruins are visible, either on the site of the ancient city or of its citadel, if we except the artificial excavations on the face of the cliffs, some of which were evidently made for sepulchral purposes; indeed, it was scarcely possible that any should remain, Fidenæ having been destroyed more than four centuries before our era. The modern buildings of Castel Giubileo date from the time of Boniface VIII.; the farms around belonged until lately to the Chapter of St. Peter's.

"Making the circuit of Castel Giubileo, you are led round till you meet the road, where it issues from the hollow at the northern angle of the city. Besides the tombs which are found on both sides of the southern promontory of the city, there is a cave, running far into the rock, and branching off into several chambers and passages. Fidenæ, like Veii, is said to have been taken by a mine; and this cave might be supposed to indicate the spot, being subsequently enlarged into its present form, had not Livy stated that the *cuniculus* was on the opposite side of Fidenæ, where the cliffs were loftiest, and that it was carried into the Arx. The chief necropolis of Fidenæ was probably on the heights to the N.E., called Poggio de'

Sette Bagni, where are a number of caves; and here, also, are traces of quarries, probably those of the soft rock for which Fidenæ was famed in ancient times. The walls of Fidenæ have utterly disappeared; not one stone remains on another, and the broken pottery and the tombs around are the sole evidences of its existence. Yet, as Nibby observes, 'few ancient cities, of which few or no vestiges remain, have had the good fortune to have their sites so well determined as Fidenæ.' Its distance of 40 stadia, or 5 m., from Rome, mentioned by Dionysius, and its position relative to Veii, to the Tiber, and to the confluence of the Anio with that stream, as set forth by Livy, leave not a doubt of its true site."—Dennis.*

An excursion, including Antemnæ, Fidenæ, and Veii, may be made in the same day, by a good walker, and leaving Rome at an early hour. Passing through the Porta Salara, Antemnæ can be reached in less than an hour; a couple of hours will suffice to examine Castel Giubileo and the site of Fidenæ; after which, crossing the Tiber in a boat, which may be sometimes met with below Castel Giubileo, a path of about 5 m. will bring him from the Casale delle due Case, where the valley of the Cremera opens into the plain, and near to where that stream empties itself into the Tiber, along the l. bank of the Cremera to Veii, passing by on the l. and upon a projecting promontory the Casale della Valchetta, and on the rt. that of S. Giovanni where there are some Roman ruins, and which may be the spot that witnessed the defeat of the 300 Fabii. Or, instead of returning by Veii, a very agreeable excursion may be made up the valley of the Sette Bagni, which opens on the rt. half a mile beyond Castel Giubileo, passing by Redicioli, Bufalotta, and the Casale di *Bella Donna*: from the latter a good road of 4 m., by *Le Vigne Nuove*, and the *Mons Sacer*, celebrated in Roman his-

tory for the retreat of the Plebeians in A.U.C. 260, will bring the tourist to the *Ponte Nomentano*, and from thence in 1 hr. to Rome by the Porta Pia.

PRIMA PORTA, BY THE VIA FLAMINIA,
THE VILLA OF LIVIA, AND TO FIANO,
BY THE VIA TIBERINA.

This will be one of the easiest made excursions from Rome, and a very agreeable drive, the road being excellent. The country through which it passes has been described in the *Handbook for Central Italy* (Rte. 98).

On leaving the city by the Porta del Popolo, we follow a long suburb, and between high walls, for nearly 2 m., as far as the Ponte Molle. Of the villas that line the road, the only ones that merit notice are the Villa Poniatowsky, on the rt., now the property of Mr. Moore Esmeade, and the Villa Massani, on the l., now turned into a Roman Tattersall. $\frac{1}{2}$ m. from the gate a road on the rt. leads to the Villa of Papa Giulio, built by Vignola, and from there to the mineral spring of Acquacetosa, to which there is another carriage road farther on to the rt.

The *Ponte Molle*, which crosses the Tiber 2 m. from the city, was first erected (B.C. 108) by the Censor Marcus Æmilius Scaurus, and is memorable in history. It was on it that the envoys of the Allobroges, implicated in the Catiline conspiracy, were arrested by order of Cicero (B.C. 63), and it was from its parapets that the body of Maxentius was hurled into the river, with his spoils,* after his defeat by Constantine 5 m. higher up on the Via Flaminia. The present bridge was nearly rebuilt by Pius VII.; its foundations, however, are ancient. A tower formerly stood at its N. extremity to defend the passage, which has been converted into a kind of triumphal

* The story of the 7-branched candelabrum having been thrown into the Tiber after the defeat of Maxentius is a mere legend, founded on no written authority; indeed Procopius states positively that the treasures from the Temple of Jerusalem were carried from Rome to Carthage by Genserich in A.D. 455.

* Sig. Rosa places the Arx of Fidenæ at the E. extremity of the plateau, on the rt. of the road; a position more in accordance with the distance from Rome than Castel Giubileo.

arch. At each end of the parapets are colossal statues of the Virgin and St. John Nepomucene, of the Saviour and St. John the Evangelist, by *Mocchi*. In recent times the Ponte Molle has been the scene of military operations,—the last on the 14th May, 1849, when the French invading army under General Oudinot, attempted to carry it, but failed, the insurgents who held Rome having blown up its northern arch.

After crossing the Tiber, the military exercising ground is on the l., the modern Campus Martius of Rome, and on the rt. the line of the ancient Via Flaminia, marked by a ruined sepulchre,—it ran close to the rt. bank of the river; and farther on the Osteria del Ponte, where the high road to Florence and Ancona (the Via Cassia), and the modern one to Rignano (the Via Flaminia Nova), separate. Following the latter over a gentle rising ground for $1\frac{1}{2}$ m., we pass on the rt. the mediæval Tor di Quinto, which derives its name from being near the 5th m., reckoning from the Capitol; and a short way beyond we cross the openings into the plain of the Tiber, of the valleys of the Acqua Traversa or Crescenza and Inviolatella, up which there are good rides to the Via Cassia and Veii (p. 513). Soon after the plain is bordered on the W. by a ridge of hills, with precipitate escarpments, composed of volcanic conglomerate, which extends all the rest of our way to Prima Porta. Between the 5th and 6th m., an artificial cavern may be seen at the base of the cliff, which once served as a sepulchre, in which were found numerous inscriptions relative to the Nasos, the family of Ovid. All traces of the paintings upon its walls which existed in the 17th centy. have disappeared, and the inscriptions have been dispersed. The excavation, which has a good deal of the Etruscan character, offers now little interest. From here on the rt. of the road extends a meadow plain to the Tiber, in which are several ruined sepulchres that mark the line of the Via Flaminia. It was on this flat that took place the battle be-

tween Constantine and Maxentius (A.D. 312), already referred to, which ended in the defeat of the latter, and his flight towards Rome, a victory so important in the history of Christianity. Before reaching Prima Porta the road crosses the Cremera torrent, descending from Veii, and soon after that of Prima Porta from Scrofano. Here the Via Tiberina to Procojo and Fiano branches off on the rt., and a slight ascent brings us to

Prima Porta, the stat. of *ad Saxa Rubra*, on the Via Flaminia, names derived from its being situated in a defile through the hills that enclose the valley of the Tiber on this side, and from the red volcanic tufa of which they are formed. In ancient times it was the first halting-place out of Rome, and 9 m. distant from the Milliarium Aureum at the foot of the Capitol. On the heights above the Osteria on the rt. stood the Villa Veientina of Livia, in later times known as the *Villa Caesarum ad Gallinas Albas*, having descended to the successors of Augustus. Although no doubt could exist as to the site of an edifice so often mentioned by ancient authors, it is extraordinary that excavations on it were not attempted until 1863, when amongst the first discoveries was the fine statue of Augustus, now in the Museum of the Vatican. Subsequent researches led to the opening of a suite of chambers, richly decorated, which probably formed the lower floor of the imperial villa, one of which was covered with paintings in excellent preservation, representing a garden, in which the plants, flowers, and birds are designed with great accuracy. Amongst the latter a number of white pigeons of the same race as seen living at the present day about Rome.

The history of this villa, and especially of the circumstance from which it derived its name, *ad Gallinas Albas*, is curious. Founded by Livia on one of her paternal estates, it was at first designated as her Villa Veientina, from being in the territory of Veii. At a later period it was called the

Villa Cæsarum ad Gallinas Albas, from a legend recorded by Dion Cassius, Suetonius,* Pliny,† &c., that an eagle flying over it let fall a white fowl (*gallina alba*), which, lighting on the lap of Livia, holding a laurel-branch in its beak, was the progenitrix of the race of birds for which it became so celebrated, as the laurel-berries did of the plantations from which the imperial triumphators were crowned. In speaking of the death of Nero, Suetonius states that, on the approaching extinction of the descendants of the Julian line, the white fowls began to pine away, and the laurels to wither, the race of both disappearing with the last of the imperial line of the descendants of Augustus. The villa occupied the table-land above the Osteria of Prima Porta, which is of inconsiderable extent, but in a lovely position, commanding a magnificent panorama up and down the valley of the Tiber, over a great extent of the territories of Veii and Fidenæ, with the Sabina and its lofty Apennines beyond, and of the Alban and Volscian mountains to the south.

From Prima Porta the Via Tiberina runs parallel to the river, but along the base of the hills, at some distance from the Tiber, as far as Fiano, a poor village which gives a ducal title to the head of the Papal family of Ottobuoni. Before reaching Fiano, the tourist interested in agricultural pursuits can visit some of the large breeding-farms for horses and horned cattle—on the l. the two Procojos, the property of Prince Chigi; and Riano, belonging to Prince di Piombino, once celebrated for its pure Roman breed of horses. Fiano, which occupies the site of the ancient *Flavinia*, has a large dilapidated mansion belonging to its feudal lord. From Fiano there is an excellent carriage-road which follows the rt.

* "Livie olim, post Augusti statim nuptias, Velentanum suum revolsens pretervolans Aquila gallinam albam ramulum lauri rostro tenentem, ita ut rapuerat demisit in gremium . . . tanta pullorum soboles provenit ut hodie quoque ea villa ad Gallinas vocatur."—Sueton. in Vit. Galbæ.

† In villa Cæsarum fluvio Tiberi imposita, juxta nonam lapidem Flaminia Via, qua ob id (the same fact as mentioned by Suetonius) vocatur ad Gallinas.—Lib. xv., 40.

bank of the Tiber as far as Ponte Felice, passing by Nazzano and Ponzano, at the E. base of Sorate.

BRACCIANO AND ITS LAKE.

26 m. from Rome. A very agreeable excursion may be made to Bracciano and its neighbourhood. Although less often visited than many other places in the environs of the capital, it will well repay the journey. It may be made in 3 hours with a carriage and pair. Bracciano, including Vicarello, may be visited in the same day. A public conveyance leaves Rome daily, performing the journey in 5 hrs. There is a very tidy *Inn* at Bracciano, the Osteria Piva, kept by an obliging landlady, where the not over-fastidious tourist will find fair quarters, and where the artist may spend economically several days in the midst of scenery of a very picturesque character.

Leaving Rome, we follow the high road to Florence as far as La Storta, a short distance beyond which we turn off to the l. to follow the Via Claudia, which led from the Via Cassia to Cosa. After leaving La Storta, the road, which continues good, passes for the next 5 m. through an uninteresting country consisting of large pasture farms. At the 14th m. from Rome the Aquasana stream, descending from the hills of Cesano, is crossed, and a mile farther on we reach the Osteria Nuova, very nearly on the site of *Careia*, a Roman station of the Antonine Itinerary. Near here a road branches off on the l. to the large dairy-farms of Santa Maria in Celsano and Casal di Galera. Soon after passing the Osteria Nuova, the Arrone, the outlet of the lake of Bracciano, is crossed, near to where it falls by a cascade over a lava current, into the picturesque valley below. From this place a path of about a mile leads to the deserted village of *Galera*, and which will be well worth a visit. The ravine through which the Arrone runs is beautiful, enclosed between precipices of tufa and basaltic lava, on one of which is perched the mediæval

town. Although it is very probable that there was an Etruscan or Roman town there, no traces of ancient remains have hitherto been discovered. The modern Galera has existed from the 11th centy., and its counts in the 12th and 13th exercised considerable influence in this part of La Campagna as lords of the district situated between the lake of Bracciano, the range of hills of Baccano, and the Via Claudia. In 1226 Galera became possessed by the Orsini family, who held it until 1670; it now belongs, with a part of the neighbouring valley, to the College of the Hungarian Jesuits at Rome. The town has for half a century been abandoned, owing to the increase of malaria, and presents a strange aspect of desolation in its unroofed and abandoned churches and houses so lately inhabited, overgrown with a rank vegetation and tenanted only by reptiles. The rock on which it stands is a fine mass of black lava, rising through the volcanic tufa, surrounded on 3 of its nearly vertical sides by the deep ravine at the bottom of which runs the Arrone. The town is entered by a double gate towards the N., over which are the Orsini arms; many of the houses and 2 steeples of churches are still erect, forming picturesque objects of abandonment and desolation. The older walls of the 11th centy. may be seen at the N.W. angle of the town: on these rises the castle of the Orsinis, a fine brick edifice. The position is exceedingly romantic, and its complete solitude is one of the most impressive examples of the influence of malaria which it is possible to conceive. The valley of the Arrone, which extends from Galera to below Castel di Guido, on the road from Rome to Civita Vecchia, is extremely picturesque in its upper portion: watered by the perennial stream flowing from the lake of Bracciano, it is fertile, and contains numerous large meadows and pasturage-farms, upon which great numbers of horses and cattle are reared, and a large quantity of butter produced for the Roman market. The bottom of the valley consists of rich meadows, the hills on the sides of grazing land, over which rise woods

of ilex, the cork, and ordinary oaks. The farms of Santa Maria in Celsano and of Casal di Galera, belonging to the Marchese di Rocca Giovane, and lower down of Testa di Lepre, the property of Prince Doria, would well repay a visit for those who take an interest in the agriculture of the Roman Campagna; but in this beautiful valley malaria is the great evil, few of its inhabitants being able to remain beyond the end of June.

Beyond the Arrone a carriage-road branches off on the rt. to Anguillara, by which Trevignano may also be reached. The plain of the Arrone extends in this direction to where the river issues from the lake, and is more fertile than the surrounding Campagna. About 3 m. before reaching Bracciano we enter on a portion of the Roman pavement of the Via Claudia, well preserved for more than a mile; soon afterwards the town and its castle come into view, and from no point, perhaps, is the latter seen to greater advantage. A flat marshy tract, called Lago Morto, from the small pestilential pool that sometimes exists in it, is passed on the l. From here the lake is first seen, with the village of Trevignano on its opposite shore, backed by the conical peak of Rocca Romana. About a mile before reaching Bracciano the road turns to the rt., the Via Claudia continuing in a straight line by the convent of the Cappuccini S. of the town.

Bracciano (Inns: Albergo Piva and another) contains a Pop. of 2107 Inhab. From its elevation and distance of nearly a mile from the lake, its climate is less unhealthy than most places around; it enjoys a certain degree of prosperity from its iron-works, where bars are manufactured from cast iron brought chiefly from Tuscany, fuel being abundant from the wooded country in the vicinity, as well as good water-power from the surrounding hills for the mills. At the N. extremity of the hill of Bracciano, and overlooking the lake, is the baronial *Castle*, built in the 15th century by the Orsinis; it is considered one of the good, although not very ancient specimens of the feudal

*castles of Italy, and presents a noble and imposing aspect. Its ground plan is a pentagon of unequal sides, the longest being towards the town, having 2 lofty towers connected by a machicolated wall; 3 other towers stand on the opposite side towards the lake: the windows are square and small, the walls built of black lava, taken, it is said, in part, from the pavement of the Via Cassia. On the N. side is the entrance by a double gate and covered way, partly excavated in the volcanic breccia of which the hill is formed, and flanked by 2 round towers. The central court is an irregular square, surrounded by a portico now built up, the pilasters bearing the shields of the Orsinis; a decorated outdoor staircase, with some remains of frescoes, leads to the upper story from this court. The interior of the castle offers little to interest the visitor. In the great hall are some traces of frescoes, it is said by F. Zuccherò, forming a kind of frieze of family portraits; beyond this are 2 large rooms, with roofs decorated in the worst style of the 17th centy.; followed by 2 small apartments with fresco and stucco Arabesque decorations. The apartments occupied by the owner are small, but tastefully furnished in a style suitable to the character of the castle. Other suites of halls have undergone a thorough restoration. No visitor to the castle should omit to ascend to the summit, from which *the view* over the lake and surrounding country is interesting; looking S.W. and beneath is the town of Bracciano; beyond it the Capuchin convent in the midst of a grove of ilexes; on the rt. the valley of Manziana, with the hill of Monte Virginio crowned by a convent behind it; turning towards the lake a rich plain, covered with plantations of olive-trees and vines, extends along its shores, above which rises a thick forest reaching to the summit of the hills that encircle this picturesque basin; in front is seen the mass of buildings surrounding the baths of Vicarello, and farther to the rt. the town of Trevignano upon a promontory jutting into the lake; behind Trevignano rises a remarkable group of hills; the pointed

peak in the centre is Monte di Rocca Romano (2026 ft. above the sea), familiar to the traveller from Florence to Rome as seen rising behind the post-station of Monterosi. To the rt. of Trevignano a white house marks the site of Polline, at the entrance to the Val d' Inferno; and farther still a white line near the lake shows the course of the Pauline aqueduct. The plain through which the Arrone flows from the lake intervenes between this point and the high promontory on which stands the town of Anguillara; the fine woods between the latter and Bracciano are those of Mondragone. Beyond Monte di Rocca Romana may be discovered the peaks of the Ciminian range, Soriano, and the Monte di Vico, farther E. the ridge of Soracte, and more in the foreground, and extending towards the Tiber and the Sabine Apennines, the low volcanic group surrounding Baccano, with the pointed hill of Monte Musino, the Ara Mutiæ, at its eastern extremity. The Orsinis appear to have been deprived of the property prior to the accession of Martin V., but they were reinstated in their possessions by that pontiff with the title of counts. In the contests of the Colonnas with Sixtus IV. and Innocent VIII. in 1485, Bracciano was captured and sacked by the former. The castle appears to have been built about this time, and Paul IV. in 1564 confirmed the Orsinis in their fief, and raised it to the rank of a duchy. They retained possession of it until the close of the last century, when they sold it to the Odescalchi family, from whom it passed into the possession of Don Marino Torlonia, but after some years was repurchased by the Odescalchi. The feudal privileges of the castle were not surrendered to the Government at the French invasion, and were consequently in force until 1870. It would be difficult to find in any part of Europe a more perfect realization of baronial times than the castle of Bracciano: it seems made to be the scene of some story of romance, and it is stated that it was the first place in the neighbourhood of Rome which Sir Walter Scott expressed an anxiety to visit on his arrival there. The town of Bracciano is divided into

2 portions, the Borgo Vecchio and the Borgo Nuovo: the former includes the castle and its dependencies, but, although situated high above the lake, it shares with the lower quarter the suspicion of malaria.

The *Lake*, a beautiful sheet of water, 20 m. in circumference, upwards of 7 m. across, and its surface 540 ft. above the sea, presents all the characteristics of a great volcanic depression; it is the *Lacus Sabatinus* of the ancients, and derived its name from an Etruscan city of Sabate, which was believed by the Roman historians to have been submerged under its waters.

A road of 7 m. leads from Bracciano to the village of *Oriolo*, containing a villa of the Altieri family: it passes through a pretty country on the skirts of the great forest in which the *Acqua Paola* has its sources. The ch. is beautifully placed on a hill commanding the whole of the lake: it dates from the 8th or 9th century, and occupies the site of a Roman villa called *Pausilypon*, built by Metia the wife of Titus Metius Hedonius, as we may see on the inscription preserved under the portico. The pavement is composed of ancient fragments, among which is one with the name of Germanicus. A good road recently constructed leads from Bracciano to the baths of Vicarello and Trevignano. On this road is the ch. of San Liberato, distant about 2 m. from Bracciano.

Vicarello derives its name probably from *Vicus Aurelii*: it is remarkable for its ruins of a villa, probably of the time of Trajan, and for its mineral waters, known in ancient times as the *Aquæ Aureliæ*, and which some antiquaries have identified with the *Aquæ Apollinariæ* of the Antonine Itinerary. These waters of late years have become more frequented: they are sulphureous, and efficacious in cutaneous and rheumatic affections; their temperature is about 113° Fahr.; they are slightly acidulous, and contain a proportion of salts of soda and lime. Being situated in an 'insalubrious region, they can only be resorted to in May and June. In

1737 these baths were given by Clement XII. to the College of German Jesuits, the present owners, who have done much to render them available. Several very interesting antiquities were discovered here in clearing out the ancient reservoir, which are noticed in our description of the Kircherian Museum, where they are now deposited, consisting chiefly of offerings or *stipæ*. The most interesting of these objects were 4 silver vases, with the itineraries from Cadiz to Rome engraved upon them; several other vases, of which some of gold now in the library at the Vatican; and an immense quantity of copper coins, weighing upwards of a ton of metal, and embracing from the remotest Etruscan period, when the *Æs Rude* was the only coin, to the time of the Cæsars. We may add that under the most ancient stratum of *Æs Rude*, were found still more early votive offerings in the form of flint implements. In the middle ages *Vicarelo* was a fortified village belonging to the monastery of S. Gregorio on the Cælian. It is supposed to have been ruined in the contests of the Roman barons with Cola di Rienzo. About 3 m. from *Vicarelo* is

Trevignano, a picturesque village of 618 Inhab., situated on a projecting rock of lava, and crowned by the ruins of a castle of the 13th centy. It occupies the site of the Etruscan city of *Trebonianum*, of which some remains of walls are still visible. *Trevignano* is one of the feudal possessions of the Orsini family, to whom it gave the title of count in the 14th centy. The Orsinis were besieged here in the 15th by the Colonnas and by Cæsar Borgia, who took the castle and sacked the town, from which it never afterwards recovered. From *Trevignano* a road leads through the deep ravine called the *Val d'Inferno* to the *Casale di Polline*, on the ridge which separates the lake of Bracciano from the smaller craters of Martignano and Stracciaccappa, on the western side of the more extensive one of Baccano. There is also a very fair road from *Trevignano* to the stat. of *Sette Vene*, 10 m. on the *Via Cassia*.

About 5 miles beyond Polline we cross the Arrone, the outlet of the lake of Bracciano; beyond which is *Anguillara*, probably a corruption of *Angularia*, from its situation on a lofty insulated rock above the S.E. angle of the lake. In the 14th centy. it gave its name to the lake, and conferred a title on that branch of the Orsini family which figures so conspicuously in the history of the period as the counts of *Anguillara*. Their baronial castle, crowned and defended by towers of the 15th century, still retains their armorial bearings, two eels, and is remarkable for its successful resistance to the army of the duke of Calabria in 1486, who was compelled to raise the siege. The ch., dedicated to S. Maria Assunta, occupies the highest point of the rock, and is remarkable only for the fine view from it over the lake. The Villa Mondragone with its cypress plantations is prettily situated, and adds considerably to the picturesque beauty of the town. Near it and in various parts of the neighbourhood are vestiges of ancient foundations and numerous fragments of marbles and inscriptions, supposed to mark the sites of Roman villas. The most important ruin in this neighbourhood was discovered at the deserted ch. of San Stefano, about 2 m. S. of *Anguillara*: it is of great extent, and is considered to belong to a villa of the 1st century of our era. *Anguillara* is 20 m. from Rome: the road is practicable for carriages, and falls into the Via Claudia, the high road from Rome to Bracciano, at the Osteria Nuova. A road is now open from Bracciano to Corneto, passing by Rota, La Tolfa, &c. (20 m.), indifferent for carriages as far as Manziana, but afterwards good though hilly. At the latter place the mines and alum-works may be visited, and will prove interesting to the geological tourist. From La Tolfa there is no direct road to Corneto—only a path through the woods scarcely practicable even for horses, and which must not be undertaken without a guide: the journey will occupy at least 4 hrs. Following this path, we descend into the valley of the Mignone, which it crosses, from which,

rising through a hilly country, it runs parallel to the Etruscan necropolis of Tarquinii before entering Corneto. The only way of reaching Corneto from La Tolfa in a carriage will be by the road to Civita Vecchia, which falls into the high road from that port to Corneto near the former. The road from Bracciano to Cervetri by Castel Giuliano (10 m.) is barely practicable for the *carrettini* of the country; it will probably be now improved, as by means of the railway to Palo it would afford the quickest mode of reaching Bracciano from Rome.

Stigliano. On the way from Bracciano to La Tolfa, about half-way between Manziana and Rota, and 1 m. on the l. of the road, is *Stigliano*, a place now much frequented by the Romans for its mineral waters in the months of May and June. The modern name is derived from *Stygianum Vicos*, a place on the Via Claudia which had reference to its hot springs. The waters are very efficacious in eruptive diseases, in nervous and scrofulous affections, rheumatism, paralysis, &c. There are five sources—two for bathing and three for drinking. The temperature of one, the Bagno Grande, varies from 95° to 104° Fahr., of the Bagnarello from 140° to 158°. The waters contain sulphates, carbonates, and muriates of lime, magnesia, soda, and iron, smaller proportions of salts of ammonia and iodine, and sulphuretted hydrogen gas.

Decent lodging accommodation, with a good table-d'hôte, can be obtained here during the bathing season; and Dr. Fedeli, an eminent medical man from the capital, attends at intervals. The distance from Rome is 33 m., from Bracciano 9, and a public conveyance starts every morning. After the middle of July it would be dangerous to remain at *Stigliano*, owing to the prevalence of malaria, although the place is upwards of 700 ft. above the level of the sea.

EXCURSION TO PORTO AND FIUMICINO.

This excursion can be easily made in a day by starting from Rome at an early hour: the journey to Porto and

Fiumicino will take $2\frac{1}{2}$ hrs.; one hour will suffice for visiting the ruins at the former; carriages may be hired for the excursion for 40 fr. A steamer leaves the Ripa Grande every morning, arriving at Fiumicino in 2 hrs., and, returning at 3, reaches Rome in the evening: by this conveyance the tourist, after visiting Fiumicino and Porto, could proceed to Ostia, and return to the former in time for the starting of the boat in the afternoon. The passage up the Tiber is tedious, the steamer generally having coasting-vessels in tow. Or persons who do not object to a walk of 6 m. will be able, by crossing the river at S. Hippolito, where a boat will generally be found, to reach the rly. stat. at Ponte Galera for the last train between Civita Vecchia and Rome. The completion of a rly. from Ponte Galera to Fiumicino has been sanctioned by Government, and is expected to be ready in 1876.

The road from the capital to Porto leaves it by the Porta Portese, and follows the ancient Via Portuensis for about $1\frac{1}{2}$ m. to Pozzo Pantaleo, at the foot of the Monte Verde, when it branches off to the rt., the Via Campana or Vitellia, and the Civita Vecchia railway following the plain along the N. bank of the river. Near this road, 5 m. from Rome, on the Monte delle Picche, in the Vigna Ceccarelli, have been discovered some interesting fragments of inscriptions relative to the Fratres Arvales,* whose sacred wood appears to

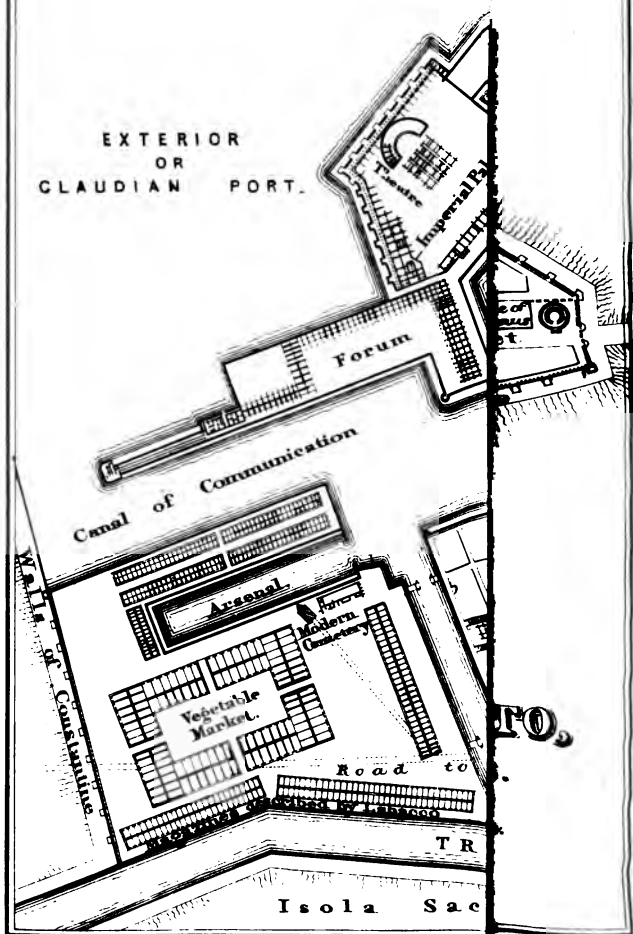
* The *Fratres Arvales* were a congregation of priests, said to have dated from the earliest period of Rome, having been formed by the twelve sons of *Aca Lucretia*, the nurse of Romulus, the corporation continuing to meet until it was suppressed by the Gordians about A.D. 258. It consisted during the Republic and Empire of the most illustrious personages of the day; their object being connected with agricultural occupations of the environs—*ferri arvorum*, as stated by Varro. The ruins discovered in the Vigna Ceccarelli consist of numerous inscriptions, of the remains of a small temple, over which is built the modern Casino of the vineyard. On the hill above was the sacred wood, in which was subsequently excavated a small Christian cemetery, where were deposited the bodies of Saints Simplicius, Fondanus, and Beatrix, who being hurled into the Tiber from the *Pons Lapidæus*, in the reign of Diocletian, the small circular temple was dedicated to the *Dea*

have been hereabouts. The modern road, which follows the line of the Via Campana as far as Ponte Galera, is hilly, crossing several parallel ridges and valleys for 7 m., running at first through a well-cultivated region chiefly of vineyards, which furnish the best wine in the immediate neighbourhood of the city. 3 m. from Rome we pass on the rt. the Villa Santucci, General Oudinot's head-quarters during the siege of Rome in 1849; and 4 m. farther the wooded valley of the Magliana, near where it opens into the plain bordering on the Tiber: the extensive farm-buildings of Magliana, seen on our l., on the site of a *Prædium Manlianum*, enclose the remains of a Pontifical residence founded towards the end of the 14th centy. by Sixtus IV., and afterwards enlarged and adorned by Innocent VIII. and Julius II. It became one of the favourite villa residences of several Popes, and especially of Leo X., who held a consistory in the palace, and there caught his last illness in 1521. After his death, Pius IV. occasionally resided at the Magliana, as we find from his name and arms in various parts, and especially on the magnificent fountain in the court restored by him. Sixtus V. was the last Pope recorded as having lived in this suburban palace, which, after the 16th centy., was abandoned to farmers, who soon destroyed the greater part of the fine works of art it once contained. The remaining frescoes, attributed to Raphael, and certainly of the Perugine school, but greatly injured, have been recently removed to the Louvre, having been purchased for the French Government by M. Thiers, in 1872.

In the autumn of 1874 the frescoes by Lo Spagna, which adorned the Consistorial Hall, consisting of 10 compartments representing Apollo and the nine

Dia, the divinity worshipped and sacrificed to by the Arvales. A memoir on the discoveries made here, at the expense of the King and Queen of Prussia, has been published by Professor Hensen (*Scavi nel Bosco Sacro dei Fratelli Arvali*, fol. Roma, 1868), with a Topographic Appendix, by Sig. Lanciani. The marbles discovered in the Vigna Ceccarelli, bought by the Government, in 1873, are temporarily placed in one of the rooms of the Palatine.

EXTERIOR
OR
CLAUDIAN PORT.



Muses, were removed and brought to Rome to be repaired for the Municipality, to whom they were presented by the Junta for the liquidation of ecclesiastical property. These frescoes were for many years covered with whitewash; but the buildings having been let to the Civita Vecchia Rly. Company some years ago to lodge their labourers in, the Consistorial Hall became a sort of barrack, and the men stuck pegs in the walls to hang their clothes on, and did their cooking on the floor, so that the hall became black with smoke. On their departure the walls were scraped, and then the frescoes came to light again, but the legs of all the figures were injured by the pegs.

The situation of Magliana is beautiful, in the midst of a fertile country, abounding in game, but in summer the air is pestilential from malaria.

[An agreeable drive may be taken to La Magliana from the Porta Portese, branching off from the road to Fiumicino at Pozzo Pantaleo, and following the bottom of the tertiary hills of Santa Passera, parallel to the line of railway to Civita Vecchia. The geologist will be able to study here the relations of the pliocene deposits to the more modern diluvial ones (containing bones of the fossil elephant, rhinoceros, &c., at the Monte delle Piche) in the extensive cuttings made for the railway. In carrying a new embankment along the river some curious Roman constructions to prevent the Tiber's encroachments on its l. bank were discovered. Persons in their carriage can proceed about 2 m. beyond La Magliana, and on horseback the whole way to Ponte Galera, to which place the new road will not be completed before 1876.]

Beyond the valley of Magliana the road runs over an undulating pasture region, in every respect similar to the ordinary Campagna, the valleys by which it is intersected being laid out in meadows; scarcely an habitation is to be seen: in spring the fields are covered with plants of the *Asphodelus*, here called *porazzi*, from the disagreeable smell

which their flowers exhale. At 10 m. from Rome the road reaches the top of the last eminence towards the sea, at the *Casale del Pisciarelllo*, from which the view over the Mediterranean, embracing the whole line of coast to near Civita Vecchia on one side (the rt.), and over the Laurentine forest on the other, with Porto Fiumicino and Ostia, and the windings of the Tiber below, is particularly fine. At the bottom of the descent we cross the railway before arriving at the Osteria of Ponte di Galera on the river of the same name, and from which a level causeway, 6 m. long, and in a straight line, leads to Porto.

PORTO.—There is no inn here, the whole place consisting of the villa Pallavicini, now the property of Prince Torlonia, to whom the country around belongs, of his extensive farm-buildings, of the Bishop's palace, and the cathedral of Santa Rufina.

Before reaching the farm-buildings, a large circular brick ruin on the left is supposed to have been a temple dedicated to Portumnus, the divinity of ports and harbours; and from the style of its masonry appears to date from the time of the Antonines; beneath it are vaulted chambers of good masonry. From this point diverge on either hand two lines of wall, which formed the defences of the town towards Rome: they extend to the ancient port, which they enclosed as well as the buildings that surrounded it. After passing the farm-buildings, and opposite the Villa Pallavicini, now Torlonia, on l. and close to the road, has been placed the very interesting inscription discovered on the spot, which has thrown much light on the history of the construction of the ancient port; it states that, in consequence of the inundations with which Rome had been threatened by the difficulty of the waters of the Tiber reaching the sea, the Emperor Claudius had cut new channels from the then existing branch into it in A.D. 46. The following is a copy of this curious record:—
 TI . CLAUDIVS . DRVSI . F . CAESAR—AVG .
 GERMANICVS . PONTIF . MAX . — TRIB .
 POTEST . VI . COS . DESIG . IIII . IMP ,

XII. PP—FOSSIS. DVCTIS. A. TIBERI OPERIS. PORTVS—CAVSSA. EMISSISQVE IN. MARE. VRBEM.—INVNDATIONIS. PERICVLO. LIBERAVIT. A short way beyond this we pass under a gate, now called the Arco di Nostra Donna, from an image of the Virgin beneath, opening on the Port of Trajan, or what in modern language might be called Trajan's Dock. A part of its extensive area is now reduced to a marshy state, although preserving its hexagonal form, surrounded on every side by ruins of buildings which formed the warehouses, the emporium of the maritime commerce of Rome in the 2nd and 3rd centuries, represented on the medals of that emperor. Further on and between the Portus Trajani and the river is the mediæval Castle of Porto, now the Bishop's palace, in the court of which are numerous ancient inscriptions and fragments of sculpture discovered in the neighbourhood. The ch. of Santa Rufina close by, with Porto, gives an episcopal title to the sub-dean of the College of Cardinals; the edifice has been modernized, and offers nothing of interest, except its bell-tower of the 9th or 10th centy.

The situation of Porto, and the great hydraulic works of which it was the centre, will well repay a more detailed examination from those interested in the engineering works of Imperial Rome.* For the ordinary visitor it may suffice to know that Ostia had been the port of Rome from the earliest period—which stood, not where the modern Ostia does, but where the ruins are seen $\frac{1}{2}$ m. lower down the river; and that the Tiber emptied itself into the sea by a single branch, which, from the increasing alluvial deposits, had diminished so much in depth as to be difficult of navigation, whilst its current became so impeded by the extension of its delta as to threaten Rome with inundation. To remedy these inconveniences it became necessary to form another port, and to procure for the waters of the river a more rapid fall, by diminishing the length of its course towards

the sea. Projected by Augustus, these works were not executed until the reign of Claudius, in the middle of the 1st centy. The Portus Claudii appears to have been the first undertaken, and consisted of a vast harbour opening directly on the sea and to the N.W., encircled by 2 piers, with a third insulated one or breakwater, to protect the entrance, surmounted by a lighthouse. In the course of time this port, owing to the enormous increase of trade, became too small, in consequence of which that which we now see was commenced by Trajan, and completed about A.D. 103. The circuit of the Claudian Port may still be traced in the meadows to the N. of the hexagonal dock of Trajan. The second object, to afford an increased fall to the Tiber, was effected by cutting a canal by which its waters reached the sea in a direct instead of by the sinuous line of the old channel; and it is to the latter great work that the above inscription particularly refers. A second canal was subsequently added, by which the basin of Trajan communicated with the Tiber, and by which the vessels arriving in it were enabled to proceed to Rome without unloading, and to carry their cargoes to the capital without re-entering the sea.

The silting up of the Port of Claudius and the increasing wants of imperial Rome, so much dependent on its maritime commerce for supplies of food, rendered a new harbour necessary; and, as has been already stated, this was undertaken and completed by Trajan. It communicated with the Port of Claudius on the N.W. side, and was surrounded with warehouses. Its circuit, still nearly entire, measures 2400 yds.; the greatest depth of the water in it now scarcely reaches 10 ft.

A new canal from the Tiber was substituted for the old double *Fossa Claudianæ*; this forms the N. arm of the river, or the Fiumicino, which extends from beyond Porto to the sea, and is now the only navigable one—the space between the Fossa Trajani, as this canal was called, and the old channel of the Tiber, the Fiumara Grande, constitutes the alluvial tract called the Isola Sacra, a name pro-

* We must refer such persons to the descriptions of Fea, Canina, and Lanciani, who superintended the excavations made by Prince Torlonia in 1864–1870.

bably derived from its having been granted by Constantine to the ch. of SS. Peter and Paul at Ostia. Opposite to Porto, from which it is reached by a ferry-boat, is S. Hippolito, with a good mediæval bell-tower; scarcely anything remains of the ch. to which it belonged, dedicated to one of the first bishops of the see. The farm-buildings, as well as those at the Villa Torlonia, will be worth seeing for those interested in the breeding of horses and horned cattle. From here a path of about $1\frac{1}{2}$ m. leads across the Isola Sacra to Ostia, passing the larger branch of the Tiber at the Torre Bovacciana: but pedestrians must be careful to follow the *Staccionata*, or enclosure of the fields, as the cattle on the island are extremely savage, and seldom fail to attack solitary pedestrians.

A road of 2 m. leads from Porto to Fiumicino. The ruins on the rt. belonged probably to the warehouses, or *Horrea*, of the Port of Claudius: some massive constructions are seen on the l. bordering the Fossa Trajani; the point to which they extend towards the W., about 1000 yds. from Porto, marks the limit of the sea-shore at the time they were constructed, in the 3rd centy. Fiumicino, which derives its name from the smaller river on which it stands, is of recent origin, and contains in winter nearly 300 Inhab. It consists of a range of houses facing the river, on which may be always seen moored numerous coasting-vessels on their way to and from Rome. There is a fair Inn at Fiumicino, and the place is a good deal resorted to in the spring by the Romans, and particularly in May, during the quail-shooting season, these birds arriving in immense numbers during their northern migration on this part of the coast. In summer and autumn it would be highly dangerous to sleep here, from the prevalence of malaria—the Government officers being even obliged to remove to Rome during the night. At the W. extremity of the village is a massive castle, built in 1773 by Clement XIV. It was then on the borders of the sea, but was, in March, 1858,

319 yds. from it;* it is garrisoned by a few Custom officers. On its summit is an excuse for a lighthouse. The entrance to the river is narrow, between 2 piers erected on piles, recently extended to increase the current and its scouring effect on the bar, on which there is seldom above 6 ft. of water. The view from the summit of the castle is very fine, extending from Cape Linaro, S. of Civita Vecchia, to Cape Circello, and in clear weather to the Ponza Islands; whilst inland the panorama of the Volscian, Alban, and Sabine Mountains, with the valley of the Tiber and the Campagna in the foreground, is unequalled. On the opposite or S. bank of the river are a large dilapidated palace of the Popes, now the property of Count Bennicelli, a church, and a dismantled mediæval tower, which in former days stood also on the sea-shore. At this part of the coast the land gains on the sea at the rate of more than 10 ft. a year.

On leaving Fiumicino, crossing by the bridge of boats, the tourist may proceed to Ostia, traversing the Isola Sacra, 3 m., to the *Torre Boacciano*, at which he will find a ferry-boat to cross the Tiber. Torre Boacciano is at the W. extremity of the ruins of Roman Ostia. The road is practicable for a light carriage across the fields, running for 17 m. parallel to the Fiumicino as far as S. Ippolito, and then across the island to the ferry. The pedestrian will do well to keep out of the way of the cattle, which are dangerous, especially during the calving season (April and May). The *Torre di S. Michele*, lower down the river, is a large square fort, and an interesting landmark, as it shows the extent of the increase of the delta in modern times, having been erected in 1569 at the then mouth of the river: it is now about 1840 yds. distant from the sea.† It has been converted into a lighthouse.

* Or more accurately 291½ mètres (318 $\frac{5}{8}$ yds.) from the centre of the tower to low-water mark on the N. side of the entrance, from a survey executed by the Captain of the Port, April 1, 1857.

† It has been ascertained from accurate data that the delta of the Tiber is extending at present at the rate of 12½ feet annually between the mouths of its two branches and along the W. side of the Isola Sacra.

EXCURSION TO OSTIA, CASTEL FUSANO,
TOR PATERNO, PRATICA, AND THE
COAST OF LATIUM.

There are no public carriages to Ostia: the best plan will be to hire a light vehicle, as the roads beyond Castel Fusano are very heavy. Ostia may be made the first night's resting-place, Ardea the second, and Portof'Anzio the third, from which Astura can be visited; beyond the latter there is nothing to repay the fatigue and risk of a journey through the marshy district which extends to Monte Circeo.

As regards classical associations and some fine scenery, the excursions to Ostia, Castel Fusano, and Portof'Anzio will alone repay the discomfort and fatigue. As the inn at Ostia is a miserable concern, it will be desirable to take one's dinner in the carriage—or, for those who wish to pass the night, to obtain permission from Prince Chigi to make Castel Fusano the resting-place, which is generally granted, except during the *villeggiatura* of the family there in May and June.

TO OSTIA BY WATER,

The trip by *Steamer* down the Tiber to Ostia is very interesting. The banks of the river abound with ancient Roman quay constructions, paved roads, and tombs, probably those of maritime men, of which there are good specimens on the rt. bank, near the Capo dei due Rami. Opposite the Casale di Dragone are fine remains of Roman jetties, in stone and reticulated work; and $\frac{1}{2}$ m. before the Fiumicino canal the ancient buttress piers on the rt. bank indicate the mouth of Trajan's canal. The run down takes $2\frac{1}{2}$ h., and the return $3\frac{1}{2}$, when the steamer tows no vessels, but only makes a passenger-trip.

OSTIA is 15 m. distant from Rome. A carriage for 4 persons to go and return in the same day may be hired for 30 fr. The journey from Rome will occupy $2\frac{1}{2}$ h. The road leaves Rome by the Porta di San Paolo, passing under the

railway viaduct about 500 yds. beyond the gate, and follows the Via Ostiensis, running near to the l. bank of the Tiber for a great part of the distance. Opposite the basilica of St. Paul, a cross-road, or *diverticulum*, to the Via Latina strikes off to the l., and soon afterwards that leading to the Tre Fontane, in the angle between which and the road to Ostia ruins of the *Vicus Alexandri* have been discovered, the place alluded to by A. Marcellinus, in his account of the landing of the great obelisk of Thothmes IV., brought to Rome by Constantius. At the spot where our road approaches nearest to the river, is a pier, called the *Porto di Pozzolana*, from which is shipped the pozzolana found in great quantities in this neighbourhood. From here for the next 2 m. the road runs close to the Tiber. At Tor di Valle the Rivus Albanus, which has its source from the emissarium of the lake of Albano, is crossed near where it empties itself into the Tiber. Near this the ancient Via Laurentina, still used as the carriage-road to Castel Porziano, Decimo, and Pratica, branches off on the l. A very extensive plain of pasturage-land extends on the rt. to the Tiber. At the distance of 9 m. from Rome, before reaching the *osteria* of *Mala-fede*, we cross the river of Decimo, a considerable stream; and $1\frac{1}{2}$ m. farther a valley, traversed by the *Ponte della Rifolta*, an ancient viaduct built of blocks of lapis albanus, in the same style, but on a lesser scale, as the Ponte di Nono, on the Via Prænestina. It dates probably from the 7th century of Rome, and has a portion of the ancient pavement preserved. From here the road gradually ascends, first through pasturage and corn-fields, then through low woods, passing occasionally over fragments of Roman pavement, until it gains the summit of the pliocenic line of hills, marking the contemporary line of the coast, now called Monti di S. Paolo, from which a beautiful view is commanded over the delta of the Tiber and the sea. The pine forest on the l. belongs to the estate of Castel Fusano; then follows modern Ostia, with its fine mediæval castle; the l. branch of the Tiber,

called the *Fiumara Grande*; the *Isola Sacra*, with the ruins of the ch. of *St. Ippolito*. *Fiumicino* is seen near the mouth of the north channel, on the banks of which is *Porto* and the remains of *Trajan's harbour*. As we draw nearer to *Ostia* we discover the salt-marshes which *Livy* mentions as having existed in the time of *Ancus Martius*. The modern causeway, built on the line of the old aqueduct, crosses the plain between the salt-works and the marshes extending beyond the woods of *Castel Fusano*. Considerable works have been carried on since 1860 to drain these pestilential ponds, under the direction of *Sig. Moro*, from *Arona*; but his attempts have proved to be unsuccessful, and the level of the stagnant waters is increasing more and more. At the end of the causeway stands the modern village of *Ostia*, one of the most picturesque although melancholy sites near *Rome*. The population scarcely numbers even in winter 500 Inhab.; and during the summer, when the neighbouring coast is afflicted with malaria, this small amount is still more reduced. The destruction of ancient *Ostia* by the *Saracens* in the 5th century was so complete that no attempt was ever made to restore it, and the neighbourhood appears to have been deserted until A.D. 830, when the present town was founded by *Gregory IV.* at a distance of nearly a mile from the original city. This pope surrounded it with walls, and it is mentioned in ecclesiastical documents of the period under the name of *Gregoriopolis*. In the pontificate of *Leo IV.* (A.D. 847-856) it became memorable for the defeat of the *Saracens*, which *Raphael* has represented in the *Stanze of the Vatican*. For many centuries it was a position of some importance in the warfare of the middle ages, and the population appears to have been considerable as late as 1408, when it was besieged and taken by *Ladislaus* king of *Naples*, by whom it was retained until 1413. The fortifications were subsequently repaired by *Martin V.*, whose arms may yet be seen on the walls. About the same time *Cardinal d'Estouteville*, bishop of the diocese, restored the town, and probably laid the founda-

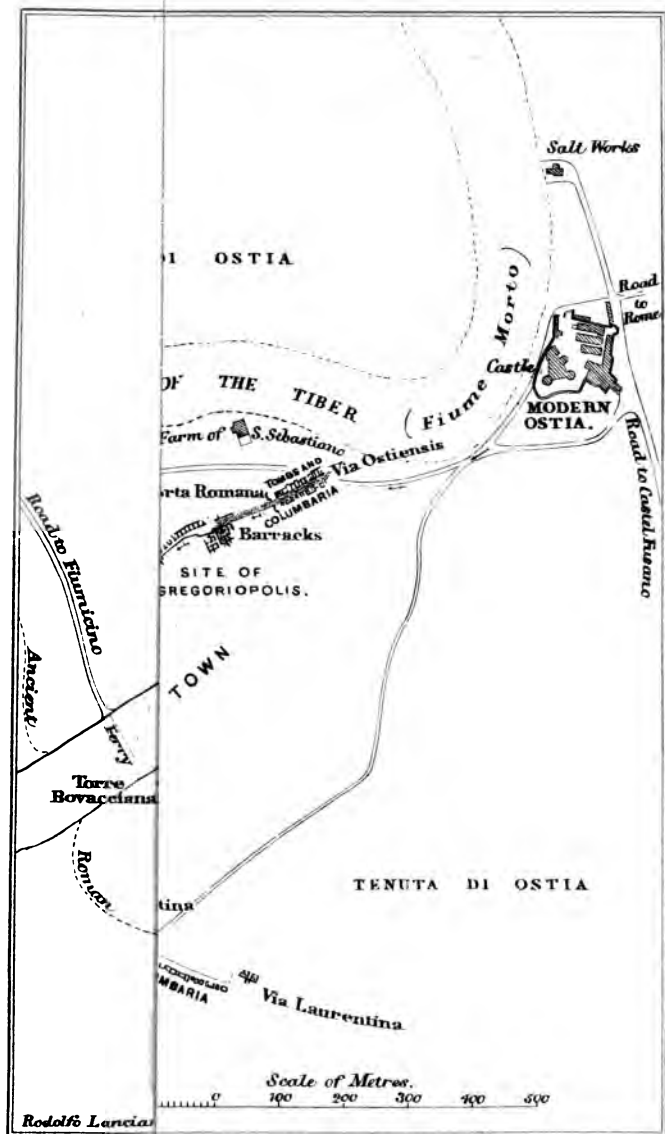
tion of the present *Castle*, which was built and fortified by his successor, *Cardinal Giuliano della Rovere*, afterwards *Julius II.*, from the designs of *Sangallo*, who lived at *Ostia* for two years in the service of the cardinal. This castle, the picturesque fortress of modern *Ostia*, consists of a massive circular tower in the style of the 15th century, surrounded by bastions, which are connected by a curtain and defended by a ditch. The arms of the *della Rovere* family (an ilex, *Robur*), with an inscription in honour of the founder, are still seen over the gate. *Baldassare Peruzzi* was employed to decorate the interior with frescoes; but all traces of his works have been destroyed by the damp and neglect of upwards of 3 centuries. It became memorable for the cardinal's gallant defence of it from 1492 to 1494, and for his defeat of the *French troops*, who had lauded and occupied it in the previous year. He also built as an additional defence the *Torre Boacciana*, lower down the river, and continued to improve and strengthen the town after his accession to the pontificate. The appearance of the fortress of *Ostia* is still exceedingly picturesque, although the grand stone-pine, which for centuries threw its shadow over the castle moat, and was so well known to painters, no longer completes the composition. The castle is now garrisoned by a few Custom officers, who will allow visitors to ascend the lofty tower, the fatigue of which will be amply repaid by the beautiful view obtained from the summit. Modern *Ostia*, after the death of *Julius II.*, gradually declined, and was finally ruined in 1612, when *Paul V.* reopened the rt. branch of the *Tiber*, precisely as the ancient city had been by the construction of the port of *Claudius*. It now contains nothing to detain the traveller except the castle and the cathedral of *St. Aurea*, rebuilt by *Cardinal della Rovere* from the designs of *Baccio Pintelli*: some of the trophies of his victory over the *French* are preserved in it. The bishopric of *Ostia* is one of the most celebrated in the *Catholic World*: according to the tradition of the Church, it was founded in the time of the *Apostles*, while other ac-

counts refer its establishment to the pontificate of S. Urban I., A.D. 229, and regard S. Ciriacus as its first bishop. From the earliest times the pope, when not in priest's orders at his election, was ordained by the bishop of Ostia, who is always the dean of the Sacred College. The see was united to that of Velletri by Eugenius III. in 1150, and is still held in conjunction with that diocese. In the hall and on the stairs of the Bishop's palace are some specimens of ancient sculpture, and numerous inscriptions, both pagan and early Christian, discovered amongst the ruins of the Roman port.

The chief interest of Ostia at the present time is derived from the excavations begun among the ruins of the ancient city at the close of the last century. The site of ancient Ostia is about $\frac{1}{2}$ m. from the modern village, near the farm-buildings of S. Sebastiano. This celebrated city, according to the testimony of the Latin historians, was founded by Ancus Martius as the port of Rome, and for many centuries was the place of embarkation of the several important expeditions to the distant provinces of the Roman world. Of these the most remarkable were those of Scipio Africanus to Spain, and of Claudius to Britain. The port, however, had, during the republican period and the beginning of the empire, become seriously affected by the alluvial deposit of the river; and in the time of Strabo the channel was almost entirely choked up. But in spite of the removal of the harbour to Porto, the fame of the Temple of Castor and Pollux, the numerous villas of the Roman patricians abundantly scattered along the coast, and the crowds of people who frequented its shores for the benefit of sea-bathing, sustained the prosperity of the city for some time after the destruction of its harbour; but the growing importance of the new town of Portus gradually led to its ultimate decay, and in the time of Procopius it had lost its walls and was all but deserted. From the incursions of the Saracens in the fifth century Ostia, which once contained 80,000 Inhab., fell into a state of complete ruin. Its magnificent buildings

supplied marbles for numerous limekilns during four or five centuries. When Poggio Bracciolini, the historian, visited Ostia, with Cosimo de Medici, they found the villagers occupied with burning an entire temple into lime, and it is, of course, impossible to estimate the immense number of antiquities which must have been consumed since the period of their visit. Regular excavations were only begun at the end of last century. Among the earliest explorers were our countrymen, Gavin Hamilton, and Mr. Fagan, the British consul at Rome, by whose researches the well-known bust of the young Augustus, the Ganymede of Phædimus, and other beautiful sculptures in the Vatican Museum, were brought to light. In 1803 excavations on a large scale were recommenced under Pius VII., and continued for 3 successive years with the most satisfactory results: indeed, there is scarcely a page of our account of the Vatican collection which does not bear record of the works which were thus recovered. Cardinal Pacca, then bishop of the see, and Signor Cartoni, in 1824, undertook a series of excavations on the W. side of modern Ostia, beyond the walls of the ancient city. The result of his researches was the discovery of numerous inscriptions and some sarcophagi, one of which, in white marble, covered with good bas-reliefs representing Diana and Endymion, is now at Felix Hall, in Essex, the seat of Sir T. S. Western. The other marbles and inscriptions were removed and preserved in the Vigna Pacca, outside Porta Cavallegieri, and in the staircase of the episcopal palace in modern Ostia. The regular excavations of the ruins, directed on a scientific plan, were inaugurated in 1854 by Pius IX., under the direction of Visconti. The Italian Government bought the land from the bishopric in 1871, and is now engaged in discovering the entire extent of the city, under the direction of Signor Rosa.

Beginning our survey at St. Sebastiano, $\frac{1}{2}$ m. from the Castle of Sangallo, we meet with the pavement of the Via Ostiensis, leading to Rome, lined with tombs on each side. One of them is



particularly worth notice, a huge marble sarcophagus with its cover, which belonged to a certain Sextus Carminius, a Decurion of Ostia: it is very similar in form to that of Vibius Marianus on the Via Flaminia (p. 90), and probably of the 3rd centy. In front of the gate, of which only the threshold and the base of the jambs remain, is a square, ornamented with a semicircular fountain. Another fountain is seen 84 yards within the gate. At the corner of the street leading from this square, in the direction of Laurentum (or Castel Fusano), are the ruins of a small building, with rows of cells and coarse mosaic pavement, once occupied by a corps de garde, as shown by some *tabula lusoria*, dug up on the spot. Following our route in a western direction, the pavement of the main street leading to the Forum is well preserved: under it runs a large leaden pipe, for water, impressed with the mark *Colonorum colonia Ostiensis*. On the rt. are shops and private dwellings, not yet excavated. On the l. runs the mediæval wall of Gregoriopolis, built with fragments of every description, filling up the openings of doors and shops of the old Roman houses. At a distance of 275 yds. from the gate the main thoroughfare turns to the rt., and the modern path leading to the Forum crosses the ruins of a large private house, with a peristylum of columns of tufa, once covered with painted stucco. The square room opening on the S. side of the portico is considered to be a summer triclinium.

The semicircular ruins between our path and the river mark the site of the *Theatre*, mentioned in the acts of SS. Quiriacus and Maximus as the spot on which many early Christians suffered martyrdom. The walls supporting the cavea are of brick and reticulated work, of the time of Hadrian.

300 yds. beyond the house above-mentioned, the path reaches the S. end of the *Forum*, the architectural disposition of which bears a striking resemblance to the Forum Palladium of Rome. It was excavated in the beginning of the present centy., and subsequently filled up again. It was surrounded on 3 sides by a portico of

carystian and cipollino columns, 3 ft. in diameter; the length of the parallelogram being 220 ft., the width about 120. The south side was bounded by the high road leading from the Porta Romana and the theatre, to the imperial house and docks. The great *Temple*, dedicated to Vulcan, occupies the opposite end of the Forum. It is a fine structure of red bricks, of the time of Hadrian, raised on a platform approached by a flight of 19 steps. The threshold of the cella is formed by a single mass of African marble, of enormous size, but unfortunately injured by fire. The cella itself, once cased in slabs of coloured marbles, is ornamented with 6 niches, 3 on each side, for the reception of statues. The altar is almost entire. In front of the cella stood an hexastyle pronaos of fluted columns of white marble, about 3 ft. in diameter; and the pavement was composed of slabs, 6 ft. long and 3 wide. The huge fragments of entablature lying scattered around seem to belong to a restoration of the temple by Septimius Severus. Beneath the cella are extensive vaulted chambers, entered from the rear of the temple, and deriving light from 8 loopholes, the lintels of which are made with blocks bearing earlier inscriptions. The pavement is of fine *opus spicatum*.

Between this noble building and the river runs a wide street, 120 yards long, with porticos of brickwork on each side, and on which open several shops, built on an uniform scale and size, and ornamented with cornices of terra-cotta. The buildings on each side are supposed to be *warehouses*, Ostia being famous for its immense granaries, in which the yearly supply of corn for the population of Rome was stored. The white building on the rt. of this street, called *Casone del Sale*, from having been a magazine for salt, has been recently adapted as a temporary museum for the preservation of the works of art discovered in the excavations. Besides many inscriptions, it contains some interesting fragments of sculpture, the most remarkable being a painted statuette of Venus, and a torso of an imperial statue, with a finely-worked cuirass.

Resuming our survey to the west, we cross another narrow street parallel to the street of Vulcanus, and consisting of warehouses 2 stories high. Nothing can surpass the picturesque effect of these beautiful ruins, and the preservation of their details. On a wall, between two doors, there is a tablet in terra-cotta mosaic, a sort of advertisement allusive to the trade of the place. The ancient road following the embankment of the river has been carried away by successive floods and the encroaching action of the stream. The modern path runs for a length of some 200 yds. across the fields, until it falls again into the old line, which may be called the *street of wharfs*. On the river-side are warehouses, the floors of which, as well as the thresholds of the doors, are raised 3 ft. above the pavement of the street, to facilitate the loading of carts. On the opposite side the ruins seem to belong to private houses of tradesmen, as their ground-floors and cellars are generally adapted for the reception of merchandize. One of these is particularly interesting, for its excellent preservation. It is a square room, 36 ft. long and 28 wide, with 6 rows of large earthen oil-jars, 4 ft. in diameter, and each bearing the mark of its capacity; they are all sunk deep into the sand. Another store, belonging to the same house, is vaulted over with two circular openings for elevators.

About 300 yds. farther down the street bends on the l., increasing in size so as to leave a spacious side walk. Here we meet with a well-preserved puteal of marble, the lip of which is deeply marked by the friction of bucket-ropes. The water of the well is excellent, notwithstanding the vicinity of the sandy river.

A few steps farther is the postern entrance to the *Imperial Palace*, ornamented with Corinthian columns of grey granite. This fine building, the most interesting of all the monuments discovered up to the present day, was long supposed to be the *Thermae*, which Antoninus Pius is known to have constructed at Ostia. But an inscription, discovered by Comm. de Rossi, in the manuscripts of Ennio Quirino Visconti,

preserved in the Bibliothèque Nationale, in Paris describing the grant made by Commodus of a ground-room of the imperial residence at Ostia, for the worship of Mithras, followed by the discovery of the Mithræum itself, leaves no doubt as to the origin and the destination of this building.

The state entrance opens on the main street, which led from the Porta Romana to the Temple of Vulcan, and thence to the sea, running parallel to the river at a distance of some 150 yds. from its left bank. But the present state of the excavations obliges us to make our survey, beginning at the opposite end. The plan of the building resembles exactly that of the larger dwellings at Pompei. The vestibule *Ostium*, ornamented, as stated above, with granite pillars, opens on a little *atrium*, having on each side bathing-rooms of great magnificence. The one on the left is evidently a *piscina*, or cold swimming-bath, with steps leading down to it. The walls are pierced with 9 niches, in one of which was discovered the finely-draped female statue, No. 83 in the *Braccio Nuovo*, at the Vatican, restored as Ceres. The *apodytherium*, between the *piscina* and the *atrium*, supported by columns of giallo antico, had a polichrome mosaic pavement of great beauty, some specimens of which are now preserved in the Lateran Museum. Other, but smaller rooms open on the rt. of the *apodytherium*, which were evidently hot or vapour baths, from the numerous earthen pipes built into the walls communicating with the *hypocaustum*, or heating apparatus, beneath. On the floor of these hot-air chambers are good mosaics of genii riding upon dolphins, sea monsters, gladiators, &c.

The bathing apartments open on a large peristylum, surrounded with columns of brickwork, coated with stucco. The mosaic in the centre represents the plan of a labyrinth, enclosed by battlemented walls, with 4 towers at the corners, and a corresponding number of gates. The centre of the labyrinth is marked by the well-known representation of the lighthouse of Porto. On the S. side is a small

fountain, and near it the entrance to the *fauces*, leading from the peristylum to the atrium, which was decorated with granite pillars of the Corinthian order, and a semicircular fountain. Near the doorway of the principal vestibule is a terra-cotta relief, built into the wall, representing Silvanus Dendrophorus, the protecting divinity of Roman houses. In the body of the building, between the atrium and the peristylum, and on the l. of the *fauces*, a Mithræum was discovered in the spring of 1860, supposed to be the same for which Commodus granted room in his palace. It consists of an oblong room with a niche at the extremity, in the centre of which is the sacrificial altar, bearing the name of CAIUS CÆLIUS HERMÆROS ANTISTES HUIUS LOCI, who erected it DE SUA PECUNIA: this niche is approached by a flight of steps. On each side of the altar were found statues of priests of Mythras, with Mythraic reliefs; in front is the circular depression which received the blood of the sacrificed victims. On the mosaic floor is a double inscription to the divinity by a certain L. AGRIVS CALENDIO, who lived in A.D. 162, the first year of the reign of Marcus Aurelius. Several painted chambers have been opened in the vicinity of the Mythræum, and on a stair leading from it to an upper story a niche with a coloured mosaic of Silenus, now in the Lateran Museum.

West of the palace, and separated from it by a narrow lane, are some huge vaults, with an arcade in the front, of good opus quadratum, supposed to be the *Navalia*, or arsenal, constructed or restored by C. Marcus Censorinus, prætor of Ostia, A.U.C. 417, and represented on one of his coins. The foundations are built at a depth of some 6 ft. below the level of the sea. Between the *navalia* and the Torre Boacciano are extensive but shapeless ruins, of the time of Septimius Severus, who also opened the Via Severiana, leading from Ostia to Lauretum, Ardea, Antium, and Terracina. This district was excavated by Mr. Fagan, in 1797. The discovery of the fine statues of Fortune and Antinous in the Braccio Nuovo of

[Rome.]

the Vatican, the three Hermes of Mercury, the colossal busts of Claudius and Antoninus Pius, the busts of Lucius Verus, Tiberius, and Commodus, the Hygeia, and the semi-colossal statue of Minerva in the same museum, were the fruits of these researches. The view from the summit of the Torre Boacciano commands the course of the branch of the Tiber by which Æneas is made to enter Latium. The view is so remarkable that the classical tourist will not fail to ascend (now, however, scarcely possible, from the steps having been broken down, and the ferryman, its tenant, not having a ladder) for the purpose of comparing it with the well-known description of Virgil, which still applies to the locality in all respects.

"Jamque rubescebat radiis mare, et æthere ab
alto

Aurora in rosas fulgebat lutea bigis:
Cum ventî posuere, omnis que repente
re-sedit

Flatus, et in lento luctantur marmore tonæ.
Atque hic Æneas ingentem ex æquore lucum
Prospectit. Hunc inter fluvio Tiberinus amœno,
Vorticibus rapidis, et multâ flavus arenâ
In mare prorumpit: variæ circumque
supraque

Assuetæ ripis volucres et fluminis alveo
Æthera mulcebant cantu, lucoque volabant.
Flectere iter sociâ, terræque advertere proras
Imperat, et lætus fluvio succedit opaco."

Æn. vii. 25.

The woods, extending towards Maccarese on the N., and the pine-forest of Castel Fusano on the S.W., visible from this tower, which could have been seen by Æneas from his ships when he made the land, add greatly to the picturesque character of the shores near the mouth of the river.

About a mile below Torre Boacciano, and mid-way between it and the mouth of the river, is another tower, called the Torre di San Michele, an octagonal edifice built in 1569 by Pius V., now a lighthouse.

Near the Torre Boacciano is a ferry to the *Isola Sacra*, a sandy tract 9 m. in circumference, lying between the two branches of the Tiber. It was converted into an island when Claudius excavated the canal of Porto. It is noticed for the first time by an anonymous writer of the 5th centy. under the

name of "Libanus Almas Veneris," and is described as abounding in summer with fresh pastures and covered in the spring with roses and flowers. Procopius is the first writer who calls it *Sacra*; it is supposed that this name was given to it from the donation of the district to the church of Ostia by Constantine. From the Torre di Boacciano there is a good path across the meadows of $1\frac{1}{2}$ m. to S. Ippolito opposite to Porto, and of 3 m. to Fiumicino at the mouth of the smaller branch of the Tiber.

The description of the ruins already given comprehends the most interesting quarters of the city, and will suffice for visitors who have but little time to spare, and wish to see Castel Fusano before coming back to town. But to complete the survey of the excavations, we describe also the monuments existing along the Via Severiana, and the public baths discovered near the so-called Porta Marina.

At the southern end of the Forum, in front of the Temple of Vulcan, a path branches off on the l. of the main road, leading to the area and Temple of Cybele. This area, or *campus sacer*, has the form of a triangle, with a portico of brick columns on the S. side. Near the well of reticulated work, at the E. extremity of the portico, there is a small recess, with a raised step in the centre, on which the beautiful statue of Atys, now in the Lateran, and the bronze statuette of Venus Clotho, were discovered in 1869. The substructions of the temple are seen at the opposite end, behind which is the *Schola*, a triangular open space, with seats round the walls, and an altar in the centre painted red. The *Metroon*, or meeting-place of the *Cannophori Ostienses*, was discovered in the same year, 1869, on the side of the *campus sacer*, facing the portico. Its mosaic pavement was ornamented with emblems and mystic representations allusive to the worship of the Phrygian goddess; the inscriptions, commemorating many offers of silver statuettes, have been removed to the Museum at the Casone del Sale. Coming back to the rd., which is lined with *tabernæ*, we see the founda-

tions of the Porta Laurentina, not far from the entrance to the *Campus Sacer*. Beyond the gate are several tombs and columbaria, which, although discovered in a perfect state of preservation, are now much dilapidated.

The *Thermæ* are reached by a path leaving the street of warehouses a little beyond the Museum. Four halls only have been excavated up to the present day, which were used as *piscinæ*, or cold baths. Marble steps line the base of the walls, and the floors of the basins are of black and white mosaic, representing sea monsters, nereids, and the protone of the ocean.

Modern Ostia, although at some distance from the Tiber, is situated at the bend of a channel through which the river ran at a remoter period, and about $\frac{1}{2}$ m. E. of the present one: this channel is now converted into dry land. From here the river in former times ran W., as it does at present, to its mouth; it was in the curve formed by this bend that many antiquaries place the ancient roadstead, while others with more probability have recognised it in the semicircular bank of sand near to Torre Boacciano. This latter locality agrees more accurately with the account of ancient writers respecting the mouth of the Tiber, which is now $2\frac{1}{2}$ m. distant from the modern castle. It is also confirmed by the supposition that Cilician corsairs, who surprised and destroyed the Roman fleet commanded by a consul while it was stationed in the harbour, would not have ventured to attack it if the harbour had been so near the city as the other locality would assume. This exploit of the corsairs, which led to the expedition of Pompey against Cilicia, is well known by the indignant denunciation of Cicero in his oration "pro Lege Manilia:"—*Namquid ego Ostiense incommodum atque illam labem atque ignominiam reipublicæ querar, quum prope inspectantibus vobis classis ea, cui consul populi Romani præpositus esset, a prædonibus capta atque oppressa est.*

CASTEL FUSANO.

A carriage-road of 2 m. leads from Ostia to Castel Fusano, a castellated casino of the Chigi family. It is prettily situated in the midst of a pine plantation, not so venerable as the Pineta of Ravenna, but having a great resemblance to that celebrated forest. The casino was built in the 17th centy. by the Marquis Sacchetti, then proprietor of the district, and is a good specimen of the fortified country seats of that period. In order to protect it from the incursions of the pirates it has low towers at the angles pierced with loopholes, and the staircase in the interior is so narrow that only one person can ascend at a time. On the summit are remains of stone figures of sentinels, placed there originally to deceive the pirates by an appearance of protection. The apartments, fitted up in the usual style of the Roman villas, are tenanted only during a few weeks in the spring. In the last century the property was sold by the Sacchetti family to Prince Chigi. A fine avenue leads from the casino, through the forest, to the shore, paved with large polygonal blocks of lava taken from the Via Severiana, and resembling an ancient road, except by the absence of the kerbstones. It is exactly a mile long, with eight termini; each space between them representing a Roman stadium. The woods on each side, consisting chiefly of stone pines and ilexes, abound in game. Unfortunately a high sandbank at its extremity intercepts the view of the sea. The casino is interesting as being not very far from Pliny's Laurentinum, which he describes with so much enthusiasm. Some remains of foundations are still visible, and two inscriptions relating to the limits of Laurentum and Ostia, which stood on the bridge separating these territories, are built into the wall of the farmhouse. The name of the em-

peror in whose reign they were set up is carefully effaced; but from his dignities, left intact, they can be referred to the reign of Carus or Carinus (A.D. 284). The rosemary, for which it was celebrated in the time of Pliny, still grows abundantly in the forest. The proper season for enjoying a visit to Castel Fusano is the spring; in summer and autumn it swarms with mosquitoes, and is not free from malaria. Castel Fusano is situated on a gentle rising, formed by the ancient sand-downs thrown up by the sea, having behind it the Stagno, or pestilential Lake of Ostia, which here represents, on a small scale, the Pontine marshes farther south; a vast area, from which the outfall towards the Mediterranean is barred by a similar sandy barrier. It is upon this sandy range that are situated the fine woods *Macchie* or *Selve*, that border the Mediterranean from the mouth of the Tiber to the Circæan promontory. A second line of sand-downs is now in progress of being thrown up, as we may see in our walk from Castel Fusano to the shore, and along the sea-line of the Pontine marshes farther south, where they enclose the chain of salt-water lakes of Fogliano, Caprolace, and S. Paolo.

Proceeding from Ostia towards Porto d'Anzio, we enter the Laurentine forest, that skirts the shores of the Mediterranean in an almost uninterrupted line for nearly 60 m. It spreads inland to the distance of 3 m. from the coast, and abounds with buffaloes, wild boars, &c. (The horseman may make his way through the most picturesque part of the forest from Castel Fusano to Tor Paterno, but a guide is almost needful, as there is no clearly marked track. If, however, he attempt the journey and lose his way, he will have no great difficulty in getting down to the sea, and may ride along the sands to Tor Paterno.—*E. H. C., June, 1874.*) As we approach Tor Paterno it contains plantations of gigantic stone-pines, the ilex, the wild olive, &c., and is utterly deserted, except by the sportsman or charcoal-burner,

whose fires are seen among the dense thickets of the forest :

"Bis senos pepigere dies, et, pace sequestra,
Per sylvas Teucri mixtique impune Latini,
Erravere jugis. Ferro sonat icta bipenni
Fraxinus; evertunt actas ad sidera pinus;
Robora, nec cuneis et olentem scindere
cedrum,
Nec plaustris cessant vectare gementibus
ornos."
Æn. xi. 133.

TOR PATERNO (LAURENTUM),

about 7 m. from Castel Fusano, is a solitary tower, distant about $\frac{1}{2}$ m. from the shore, inhabited by a few soldiers belonging to the coast-guard. The Italian antiquaries had identified this spot with the site of Laurentum, the most ancient capital of Latium, founded 70 years before the siege of Troy, and celebrated by Virgil as the residence of Latinus when Æneas landed on his arrival in Italy. More recent investigation of the locality has led topographers to reject that opinion, and to fix the site of Laurentum at the farm of La Capocotta, 3 miles farther inland, which corresponds better with the description of Virgil, "the Ardua Mœnia" and the "Vasta Palus" beneath, in the 12th book of the *Æneid*. There are numerous ruins about Capocotta, and the abundance of water will easily explain the possibility of a large tract of marsh having intervened between it and the sea at that distant period. Tor Paterno stands on the ruins of an ancient villa; which there is some reason for regarding as that to which Commodus was sent by his physicians. The old brick tower, which still forms a conspicuous object from all parts of the Alban hills, was a place of some strength even in recent times, and was dismantled by the English cruisers in 1809. The marshy ground round Capocotta is still remarkable for its frogs, whose ancestors were celebrated by Martial as the sole inhabitants of the coast :—

"An Laurentino turpes in littore ranas,
Et satius tennes ducere, credis, avos?"
Ep. x. 37.

A road through the forest, now in ex-

cellent order for carriages, leads from Tor Paterno to Rome by the ancient Via Laurentina, passing through Porcigliano, or Castel Porciano, where there is a handsome villa lately purchased for a large sum by the King of Italy from the Duke di Magliano, and thence to the Osteria di Malpasso. The ancient pavement is perfect for several miles, but the trees have so encroached upon it in many places that the large polygonal blocks have been displaced by their roots. The views in different parts of this forest are of the grandest character; the distance to Rome by it is about 16 m.: there is another but longer route through Decima (both these roads unite at the Osteria di Malpasso); and a third from Porcigliano to the Osteria di Malafede, on the high road from Rome to Ostia. Before we proceed southwards it will be desirable to obtain a guide at Tor Paterno, who will pilot us through the forest to Pratica, 5 m., as the tracks of the charcoal-burners are not always a sufficient guide through the wilderness between the two places.

PRATICA (LAVINIUM).

(There is a small locanda here, where a bed may be obtained, but it is very miserable, and the traveller must be prepared to put up with its discomfort, which is certainly not greater than he might expect to experience in such a place.) Pratica is distant about 18 m. from Rome, 3 from the sea-coast, and 7 from Ardea. It is the modern representative of the city of Lavinium, founded by Æneas in honour of his wife Lavinia, and the metropolis of the Latin confederation after the decay of Laurentum; as Alba Longa afterwards became when Lavinium was too small for the increasing population. It is situated on a strip of table-land, about 650 yards long by 130 broad, and cut off from the rest of the plain by deep glens, except at the point where it is connected with it by a natural bridge of rock. The modern

name is a corruption of *civitas Patrica*, or *Patras*, the names by which it is mentioned in ecclesiastical documents as early as the 4th century. We may recognise in this name the record of the *Patris Dei Indigetis*, the title by which the Heroum was dedicated to Æneas after he disappeared in the Numicus. Some vestiges of the ancient city walls may be traced, but the antiquities now visible are very few and unimportant. Pratica contains about 60 Inhab., of whom more than two-thirds are peasants who come from distant parts to seek occupation in the fields. The place is heavily afflicted with malaria, of whose fatal influence the sallow countenances of the inhabitants bear a melancholy proof. The large baronial mansion of the Borghese family, built in the 17th century, contains a few inscriptions discovered on the spot, which are valuable as placing beyond a doubt the site of the Trojan city. Its lofty tower, rising from the centre of the building, commands one of the most imposing panoramas which the scholar or the artist can enjoy in this part of Italy. It embraces the whole coast from Ostia to Porto d'Anzio, the Circæan promontory, the Volscian mountains, the group of the Alban mount, the Sabine range, and the ridge of Monte Cimino, the cupolas of Rome, and the whole plain of the Campagna. There is a direct road from Pratica to Rome, practicable for carriages: it joins the ancient Via Ardeatina near la Solfatara, and from thence, passing near Vallerano, the churches of the Tre Fontane, and the basilica of S. Paolo. Another road, of about 8 m., leads across the country from the Solfatara to Albano.

About midway between Pratica and Ardea is the torrent called the *Rio Torto*, identified by the best modern authorities with the classical Numicus in which Æneas was drowned. If we follow this torrent to its mouth, we shall find that it forms a large marshy tract well known by the engraving in the Duchess of Devon-

shire's edition of Annibale Caro's translation of the Æneid. Virgil commemorates the "fontis stagna Numici;" and Ovid, describing the fate of Anna Perenna, mentions the same marshes:—

* Corniger hanc cupidus rapuisse Numicius undis
Creditor et stagnis ocululisee suis."

Fasti, iiii. 647.

On the rt. bank of this stream is the plain called the Campo Jemini, in which antiquaries place the site of the great sanctuaries of ancient Latium, the *lucus Patris Indigetis*, the temple of Anna Perenna, the Aphrodisium, and the great temple of Venus which was common to all the Latin tribes. About 3 m. from here, and on the sea-shore, is the Torre Vajanica, where excavations were made in 1794 by the late Duke of Sussex, when several specimens of sculpture were found, among which a statue of Venus. The Roman emperors kept an establishment for breeding elephants in the territory between Ardea and Laurentum. The classical tourist will not fail to observe that the dwellings of the peasantry which he will pass throughout this district, are constructed in the tent-like shape described by Virgil. (From Pratica to Ardea and Porto d'Anzio the road is fairly well defined, and it follows the line indicated. A guide is not essential, although it is usual to take one, and cautious people sometimes take a guard also.—*E. H. C.*)

ARDEA,

7 or 8 m. from Pratica, still retains the "mighty name" of the Argive capital of Turnus, king of the Rutuli, though its population has dwindled down to less than 100 souls:—

"Locus Ardea quondam"

Dictus avis; et nunc magnum manet Ardea nomen."

Æn. vii. 411.

(There is a small wine-shop at Ardea where travellers may obtain refreshment; but the best plan will be to ob-

tain an order from the Cesarini family at Rome, which will procure accommodation in their castle. In this case it will be interesting to visit the Duke of Cesarini's marsh grazing-farm, where two or three thousand buffaloes may be seen in a semi-savage state on the lowlands adjoining the sea. Of course it will be necessary to be mounted, and accompanied by the herdsmen, to venture among these animals. The morning milking is a unique sight to witness, as several hundreds of buffalo cows come forward successively to be milked as they are called by name.) Ardea occupies the crest of a lofty rock, distant 4 m. from the sea, and insulated by deep natural ravines except at one point, where it is united to the table-land by an isthmus, in which 3 deep ditches have been cut. The rock on which the village is built was the ancient citadel, the city having extended over a large tract of the plain below, where some lofty mounds resembling the agger of Servius Tullius at Rome remain to show how strongly it was fortified. The entrance-gate is under the N. extremity of the mansion of the dukes of Cesarini, to whom the country around belongs. The approach to the gate and the appearance of the rock from all parts of the plain is exceedingly picturesque, but malaria is so severe in summer that the village is almost deserted. On the edge of the rock forming the boundary of the modern village we may trace some fragments of the walls of the ancient citadel: they are composed of parallelograms of tufa, put together without cement, and are among the earliest examples of this kind of construction. About $\frac{1}{2}$ m. beyond the village, on the road leading to Porto d'Anzio, on the S. side of a ravine, are several sepulchral chambers excavated in the tufa rock, and quite in the Etruscan style and form; all have been rifled of their contents: here were found most of the curious Ardean terra-cotta sculptures in the Campana collection at Paris. Ardea, as the capital of Turnus, was conspicuous in the wars of the *Æneid*: it is also celebrated for its siege by Tarquinius

Superbus, and for the asylum it afforded to Camillus during his exile; he defeated Brennus and the Gauls beneath its walls, and was residing there when he was elected dictator and summoned to return to Rome to undertake the siege of Veii. It is about 22 m. from Rome: the road follows the Via Ardeatina, which is still perfect in many parts. It passes the Rio Torto, and is joined by the cross-road from Pratica, at S. Procula, near the Solfatara, whence it proceeds to Rome by Vallerano, the churches of the Tre Fontane, and S. Paolo.

Leaving Ardea, we descend along the l. bank by the Fosso degli Incastri, and, after crossing the stream called the Fosso della Moletta, arrive at the Torre di S. Lorenzo. From this point we continue our excursion in a line with the coast, and enter the country of the Volsci. The road lies, at a short distance from the sea, through dense forests of oaks and ilexes, ericas and arbutuses, here and there interspersed with cork-trees and myrtles. 3 m. beyond Torre di S. Lorenzo is the Torre di S. Anastasia, about $\frac{1}{2}$ m. from the sea, and at an equal distance towards Porto d'Anzio the Torre Caldana, near which there are extensive sulphureous emanations. 4 m. farther, after crossing an open country bordering on the Mediterranean, we reach

PORTO D'ANZIO,

the representative of Antium, the capital of the Volsci, and one of the most important naval stations of Imperial Rome, 37 m. from the capital and 16 from Ardea. (The easiest mode of reaching it will be by the railway to La Cecchina stat., from which a diligence starts every morning in summer and 3 times a week in the winter, performing the journey in 3 hours.) The traveller will be able to obtain good quarters at Casa Pollastrini, where, by arranging beforehand, a good bedroom, breakfast, dinner, and supper may be had for 8 *lire* a day. The house of Ambrogio Pollastrini is very

well kept, with two very fair *cafés* and a restaurateur close by. From La Cecchina the distance to Porto d'Anzio is 18 m., at first through a country well cultivated in vines and olives, and then, for about 7 m., over a desolate campagna, where commences the belt of woods or *La Macchia*. 2 m. before reaching Anzio we enter a more open space of pasture-land with some cork ilexes. The descent to Porto d'Anzio, overlooking the sea, with the Circæan promontory and Astura, is beautiful. Before reaching the town the Villa Albani, and the Villa Sarsina, formerly Menacchi, are passed. The *Marina* and *Piazza* before the new ch. of S. Antonio and S. Giulio is in the centre of the town. Antium, in the early history of Italy, was the most flourishing city on this coast, and is distinguished by Dionysius with the epithet "most splendid." It is more interesting to the traveller as the spot where Coriolanus, "a name unmusical to the Volscians' ears," stood in the palace of his enemy, and vowed vengeance against his ungrateful countrymen:—

"A goodly city is this Antium: City,
'Tis I that made thy widows; many an heir
Of these fair edifices 'fore my wars
Have I heard groan and drop: then know me
not,
Lest that thy wives with spits, and boys with
stones,
In puny battle slay me."

The piratical expeditions of the inhabitants led to frequent contests with Rome; the city was captured by Camillus and C. Mænius Nepos, B.C. 337, and the rostra of their ships were suspended in the Forum. After this period it remained comparatively depopulated for 4 centuries, although the climate and scenery still attracted the Romans to its neighbourhood. Cicero had a villa at Antium, and another at Astura, farther down the coast, which he describes in his letters to Atticus. The city was the birthplace of Nero, who restored it on a scale far surpassing its ancient grandeur: he adorned it with magnificent temples, and induced many of the rich patricians to build villas on its shores. The piers constructed by Nero still remain, a

fine example of hydraulic architecture. They are about 30 feet in thickness, built of large blocks of tufa united by pozzolana cement; and, like all the ancient Roman moles, consisted of a series of colossal piers, separated by open spaces, and spanned by arches. One of them is 2700 ft. in length, the other 1600: they enclosed an extensive basin, nearly as broad as the length of the longest mole. A lighthouse or *pharos* is supposed to have stood on the insulated rock at the entrance of the harbour facing the south. About the close of the 17th century Innocent XII. formed a new port from the designs of Zinaghi, who added a short pier to the eastern mole of the ancient harbour, and filled up the open arches of the Roman construction. The result was the rapid deposit of sand, which has accumulated to so great an extent that it is now useless except for vessels of small burthen; but works for the dredging and improvement of this charming little harbour have been inaugurated by the Italian Government, and the port has been made accessible to ships of 200 tons burthen. Beyond this we see, below the Villa Aldobrandini, the remains of the Pamfilian mole, constructed some years afterwards in the belief that it would arrest this silting up. At the extremity of Zinaghi's pier is a lighthouse, marking only the entrance to the harbour; but the great lighthouse, furnished with a 2nd-class Fresnel apparatus, the radius of which extends to over 25 m., stands on the summit of Capo d'Anzio, above the *Grotte*, or foundations of the Temple of Apollo. The old tower and fortifications were dismantled by the English cruisers during their operations on the coast in 1813. Sundry projects have been proposed for enlarging the port of Anzio, and converting it into a refuge harbour, much required on this part of the coast; it has also been proposed to connect it with Rome by a branch railway, from the Albano and Velletri line. As a place of trade, Porto d'Anzio has little importance; it is principally resorted to by fishermen, mostly Neapolitans, and

by feluccas employed in transporting, chiefly to Naples, the charcoal produced in large quantities in the neighbouring forests. The discovery of coral in the deep water off the Astura and Foce Verde towers gives employment to a few boats: but the chief interest of the place is as a resort for the Romans during the quail-shooting season (May) and the sea-bathing (July to Sept.), for which it offers advantages in its fine sandy beaches on either side of the town, the facilities of procuring lodgings, the salubrity of its climate, and the increased convenience of reaching it in 4 or 5 hours by means of the rly. as far as Albano.

The little town is almost entirely new; it contains 1541 inhabitants; its streets are wide and level; its houses substantial and clean; the climate in winter and spring is delicious, and exceptionally healthy in the hot season, when every other place on the coast is rendered uninhabitable by malaria. Nothing can surpass the beauty of its situation and the scenery commanded from its pier. The blue waters of the Tyrrhenian Sea are enriched by cliffs of red marl, crowned by evergreens and pine-forests. The casinos of Villa Albani, Sarsina, Aldobrandini, Borghese, Masella, line the coast between Anzio and Nettuno, and the picturesque ruins of Roman palaces extend as far as Astura. The Volscian Mountains and Cape Circæum, and the islands of Ponza and Ventotene, are seen on the horizon. The square in front of the new ch. is decorated with a fountain and surrounded by handsome buildings. As a place of resort it is increasing in importance, and new houses are rising every year.

Ancient Antium has not been thoroughly explored. The only ruins of the Volscian city now visible are some remains of the walls in the quarter called the Vignaccie: they are built of quadrilateral masses irregularly put together, but not of very large size. They are interesting as showing that the ancient town stood on the rocky eminence above the shore, extending as far as the Villa Borghese in the direction of Nettuno, while that which

rose under the Roman emperors was situated on the sea-side. The rising ground N. of the modern town is covered with ruins. Here, in very ancient times, is supposed to have stood the Volscian city, and subsequently the villa of Nero, extending along the sea-line between the port of that emperor and the present Capo d'Anzio; the extensive ruins round the latter, and the underground passages in the tufaceous rock, evidently belonged to it; whereas the Roman town extended more inland, and the numerous villas of the Roman patricians along the cliffs towards Nettuno as far as the Villa Borghese. The large Villa Mengacci, behind the town, is supposed to occupy the site of the Temple of Fortuna Antias, which it is known was partly destroyed to make room for Nero's villa. E. of this the villa of the Pope stands on the site of the Hippodrome mentioned by Tacitus in speaking of the games ordered by the Senate to celebrate Poppæa's delivery of a son, and in honour of the Claudian and Domitian families. The whole space, now dry land, before the Villa Mengacci was included in Nero's port, and has resulted from the gradual silting up of the latter. The Neronian villa appears to have been of great extent, but its chief interest is derived from the number of works of art which have been discovered among its ruins. The Apollo Belvedere was found here in the time of Julius II.; and the Borghese Gladiator, now in the Louvre, about a century later. There are no remains of the temples of Apollo and Æsculapius, celebrated in the history of the voyage of the Serpent of Epidaurus to Rome; nor of the more famous shrine of Equestrian Fortune, which Horace has commemorated when he invokes the favour of the goddess for the projected expedition of Augustus to Britain:—

"O Diva gratum quæ regis Antium,
Præsens vel imo tollere de gradu
Mortale corpus, vel superbos
Vertere funeribus triumphos."

Od. I. xxxv.

The view from the tower of the Villa Borghese is extremely fine: on the l. it

commands the line of coast towards Nettuno and the Circean promontory; further inland the eye ranges along the Volscian mountains, studded with picturesque villages, among which may be recognised Norba, Sermoneta, and Sezze. On the N.E. we see the well-known localities of the Alban hills: Velletri, with the heights above Palestrina and Rocca di Cavi in the distance; then Civita Lavinia, nearly in a line with Nemi and Monte Cavo; and farther on Genzano, Albano, Castel Gandolfo, Rocca di Papa, &c. &c. The old tower or castle of Porto d'Anzio is supposed to have been built by the Frangipanis, who were lords of Astura in the 13th century: it bears the arms of Innocent X., who repaired its out-works about the middle of the 17th. The fortress was partially restored in the time of Pius VII. as a prison.

NETTUNO,

about 2 m. E. of Porto d'Anzio, with a population of 1788 Inhab., has by some been supposed to occupy the site of Cœno, the port of Antium, mentioned by Dionysius; but on examining the locality it is difficult to imagine the necessity which could have induced the Volscians to form a harbour here, when their own promontory at Antium must have afforded more effectual shelter for their vessels long before the Roman mole or the Roman fleet had an existence. In fact, there appear no good grounds for assigning to the Cœno of Dionysius any other locality than that of the modern harbour of Porto d'Anzio. We have already stated that Antium was situated on the high ground above the present village, and hence the city and the port would naturally be mentioned as 2 distinct localities. The whole coast between Porto d'Anzio and Nettuno is covered with ruins of Roman edifices. There is an excellent road, passing before the villas of Prince Aldobrandini, and the larger one of Prince Borghese, called Bell' Aspetto.

The first object that attracts attention on entering Nettuno is the fortress commenced by Alexander VI., and restored by Urban VIII. and Alexander VII. It is greatly dilapidated. The town is surrounded by mediæval walls, having several round towers, offering fine specimens of masonry, the principal edifices being the Castle, bearing the arms of the Colonnas, the Doria Palace, dilapidated, and the parish ch. The greater part of the country around belongs to the Borghese family, who purchased it in 1831 from the Government for 400,000 scudi. It contains a few antiquities, fragments of columns and capitals, the remains probably of the Temple of Neptune, from which it derived its name. The traveller will be more interested with the picturesque costume of the female population, which differs altogether from that of the villages of Latium, and is Oriental in its character. The tradition is that the inhabitants are descended from a Saracenic colony, probably from one of the piratical bands which infested the coasts of Italy in the 8th and 9th centuries. Although bordering on the sea, and neighbours to the active seafaring population of Anzio, the inhabitants of Nettuno are purely agricultural in their occupations; there is not a boat in the place—indeed, the beach before it offers no protection for them. Andrea Sacchi, the painter, was born at Nettuno in 1610. Sig. Felici will accommodate visitors at the Palazzo Doria, where there are several rooms with clean beds to let, and with tolerable plain fare. The view from these windows and from the terraces above, over the coast-line to Cape Circa, are splendid, and the sea-bathing in front of the house good.

ASTURA,

7 m. from Nettuno, from which the road proceeds along the sea-coast. After leaving Nettuno we cross a stream supposed to be the Loracina of Livy; and beyond it another branch of the same

torrent called the Rio di S. Rocco. Beyond this we see numerous ruins of Roman edifices, especially about Astura, situated on the extremity of a peninsula, to which the ancients gave the name of *Insula Asturæ*. A lofty tower, visible from all parts of the coast, stands upon its highest point, and on the ruins of an ancient edifice supposed to have formed a part of the villa of Cicero. He describes it in his letters to Atticus as situated in the sea: *Est hic quidem locus amœnus, et in mari ipso, qui et Antio et Circeiis aspici possit*. The illustrious orator embarked here when he fled the proscription of the triumvirate: he had quitted precipitately his Tusculan Villa, and, sailing from here, landed at Formiæ, where he was so barbarously murdered. The island of Astura, as early as the 12th century, was a stronghold of the Frangipani family, from whom it passed successively to the Caetanis, Contis, Orsinis, and Colonnas. The tower, built in the 15th century, includes within its walls the vaults of the Frangipani fortress, the scene of an act of treachery which has rendered the name of that family infamous in Italian history. In 1268, after the battle of Tagliacozzo, the young Conradin, the last of the house of Hohenstaufen, took refuge here. Jacopo Frangipani, who was then lord of Astura, seized the royal fugitive and betrayed him into the hands of Charles d'Anjou, by whom he was barbarously executed in the Piazza del Mercato at Naples.

Beyond Astura is the river of the same name, mentioned by Pliny, now the Fiume Conca, descending from Velletri, and one of the largest streams between the Tiber and the Garigliano. Below the tower are the remains of the ancient mole, constructed, like that of Antium, upon open arches. About 3 m. inland to the N. is a good Roman tomb in opus reticulatum; it is called *Il Torraccio*, and probably stood on the side of the highway which led from Astura to Tres Tabernæ, the modern Cisterna; it has been supposed to be the place of sepulture of Tullia, who died at Astura,

whose name and memory are so often alluded to in the letters of the great orator to Atticus. 4 m. beyond Astura is the Torre di Foce Verde, where the Mosearello stream empties itself into the sea; from which extends parallel to the coast, and only separated from it by a narrow strip of sand-dunes, the lake of Fogliano, communicating with the sea at the tower of the same name, and celebrated for its extensive fisheries of sea-basse, grey mullet, and eels, to the amount of 12,000 lbs. annually. This lake, nearly 12 m. long, is succeeded by another, the Lago di Caprolace, and 4 m. farther by a third, the Lago di S. Paolo, which extends to the base of the Circæan promontory, where it communicates with the sea at Torre Paola, the site of the ancient Portus Circæus. From Torre Paola the path follows the N. base of the Circæan promontory for 5 m. to Torre Otevola, from which it runs along the shore, crossing the Fiume Sisto and the Portatore, the latter the outfall of the Ufens and Amasenus, before reaching Terracina. Travellers who intend to proceed southward will probably be indisposed to traverse the succession of sandy dunes and pestilent swamps which spread between the sea and the forests of the Pontine marshes along a coast-line of 24 m.: they may therefore embark at Astura for Terracina, visiting the Circæan promontory on their way. For a description of that classical headland, and of Terracina, see the *Handbook for Southern Italy*, Route 140.

EXCURSION TO THE ETRUSCAN CITIES OF CERE, TARQUINII, VULCI, TUSCANIA, &c.

The principal and still recognizable localities of ancient Etruria are described in the *Handbook for Central Italy*. They are better known and more accessible than those we are about to describe, but they are not more interesting or instructive. The sites which may be made the object of an excursion

from Rome are *Cære* and *Pyrgos*, lying near the road to Civita Vecchia; and those situated between Civita Vecchia and Viterbo, viz. *Tarquintii*, *Vulci*, *Tuscania*, &c. If the traveller should not have visited Viterbo, he can do so on his return to Rome, exploring Bieda, Norchia, Castel d'Asso, Sutri, and Veii. As most of these places have no inns, the traveller should endeavour to furnish himself with introductions at Rome either to the resident proprietors, or to the learned persons who have laboured in illustrating their respective localities, and are always ready to extend their assistance to strangers. It is scarcely less necessary to carry a small stock of provisions, particularly if he intends to make any digressions from the more frequented roads. Those persons who have either not had time or opportunity to study the Etruscan collections at Rome will derive every information from Mr. Dennis's 'Cities and Cemeteries of Etruria,' which is a real Handbook to ancient Etruria; and from Canina's 'Etruria Maritima nella di-zione Pontificia,' in folio, which, although too bulky to carry, ought to be consulted before setting out on this interesting excursion. Mrs. Hamilton Gray's 'Tour to the Sepulchres of Etruria' will also convey useful information on a region to which she was the first to call the attention of English travellers in more recent times. The first two works contain valuable maps and plans which add greatly to their utility.

The road from Rome to Civita Vecchia is described under Rte. 100 in the *Handbook for Central Italy*. Those who are disposed to linger by the way can make Cervetri, Palo, or Civita Vecchia the resting-place for the first night: it is, however, since the opening of the rly., easy to proceed from Rome to Corneto in a day without sleeping at Civita Vecchia. The first Etruscan antiquities which occur are at *Monterone*, a mile before reaching Palo, where some remarkable tumuli, opened in 1838 by the late Duchess of Sermoneta, may be examined: they have been noticed in our

description of the road from Civita Vecchia to Rome (Rte. 100).

CERVETRI

(AGYLLA, CÆRE), 27 m. from Rome.

[The best mode of visiting Cervetri, and which can be done in a day from Rome, will be—by Rly. to Palo Stat. in an hour, and from there to Cervetri in a light vehicle, to be easily obtained by writing beforehand (there is a daily post conveyance for letters) to Cervetri, to the *Corriere della Posta*, Benedetti Girolamo, or to the innkeeper Rosati when the party is large. The mail-cart, a gig on springs, leaves the Palo stat. on the arrival of the first trains from Rome and Civita Vecchia, and can accommodate two persons; and Rosati has a convenient calèche which he will send to Palo. By these means visitors leaving Rome in the morning will reach Cervetri about 9 A.M., have time to see everything of interest, and to return to Palo for the evening trains proceeding to Rome and Civita Vecchia. The pedestrian who does not fear a walk across the fields of less than 4 m. may reach Cervetri in about an hour; 4 hours will suffice to visit much that is worth seeing, so that the traveller can perform the whole excursion without fatigue, even in a winter's day, and get back to Rome by the evening train for dinner. Persons proceeding on horseback from Rome will find a bridle-path about 1 m. beyond Pali-doro, on the old post-road, passing through extensive plantations belonging to Prince Torlonia. On arriving at Cervetri it will be well to procure horses or donkeys, or, what will be still better, to write a few days beforehand to Passegieri, the local guide, or Rosati, to be in attendance with them. The best mode of seeing everything will be to commence by taking the road leading to Monte Cucco, which skirts the Augustinian convent, traversing the site of Cære in its greatest length to the *Porta Coperta*, passing on rt. the Roman theatre and the recent excavations near it; from the *Porta Coperta* descending

to the *Buffalareccia*, near which are the best preserved portions of the City Walls; and then ascending a ravine lined with sepulchres to the N.E. extremity of the Necropolis or Banditaccia; then visiting the different tombs on it, and returning to Cervetri to lunch. This first part of the excursion will require 3 or 4 hrs.; the second $2\frac{1}{2}$ to 3: examining the Regolini-Galassi tomb, descending into the ravine of the Vaccina to the Grotta di Campana, to the Monte Abetone and the recent excavations on the Monte Padulo, and then to the Grotta di Torlonia, which is about 4 m. from the village.]

Cervetri Inn: the house formerly kept by Pacifico Rosati is continued by his son; but travellers had better carry their own provisions, and the accommodation is very poor. The best guide to the tombs is Flavio Passegieri, a tobacconist in the Piazza, who keeps the keys of the locked tombs; he is, however, rather old, but his son Giovanni is active and intelligent (two clean-looking beds can also be obtained at Passegieri's house.) Should the P.'s be out of the way, Benedetti the corriere, or the local director (*Capo Scavatore*) of the excavations, will prove good guides. The road to Cervetri, which is now excellent, turns off from the post-road 2 m. beyond Palo, about $\frac{1}{2}$ m. after crossing the Vaccina stream, and is practicable for carriages.

Cervetri is the representative of a city whose antiquity carries us even beyond the Etruscans, to a period more than 13 centuries anterior to our era. It is the Agylla of the Pelasgi and the Cære of the Etruscans, and is celebrated as the capital of Mezentius when Æneas arrived in Italy. In regard to its ancient names, Herodotus, and the Greek writers before the Augustan age, call it Agylla, and the Latin Cære, except when the poets introduce the more ancient name for the sake of the metre. The Agylla of the Greeks was founded by the Pelasgi in conjunction with the aborigines, if it had not been previously founded by the Siculi. Dionysius mentions it as one

of the chief cities of Etruria in the time of Tarquinius Priscus, and says that it changed its name when subdued by the Etruscans. Strabo, however, tells us (lib. v. c. ii.) that the new name was derived from the salutation *χαῖροι*, with which the Lydians on their invasion were hailed from the walls by the Pelasgi. From its wealth and importance it became one of the 12 cities of the Etruscan League; and Strabo mentions it as the only city of Etruria whose inhabitants abstained from piracy from a strong sense of justice. When Rome was invaded by the Gauls, Cære afforded an asylum to the vestal virgins, who were sent there for safety with the sacred fire; and it is supposed that the Romans were first initiated in the mysteries of the Etruscan worship by the priests of Cære, a circumstance from which antiquaries have derived the etymology of the word ceremony (*cæremonia*). In the time of Augustus the town had lost nearly all its importance; and Strabo says that in his day it had preserved scarcely any vestige of its ancient splendour. It appears, however, from inscriptions, and especially from a remarkable one preserved in the Museum at Naples, that Cære obtained a great celebrity in the time of Trajan for its mineral waters, called the *Aquæ Cæretanæ*: they are still frequented under the name of the *Bagni di Sasso*, about 4 m. W. of the modern Cervetri. In the middle ages the town was the seat of a bishopric as late as the 11th century, when it had considerably declined. It appears to have remained in comparative obscurity until the beginning of the 13th, when the new settlement of *Ceri Nuovo* was founded, and the name of *Cerveteri* (*Cære Vetus*) was applied to the ancient locality. At this time it belonged to the Bonaventura or Venturini family, from whom it passed to the Orsinis. It was sold by them in 1674 to the Ruspoli family, in whose possession it still remains. The description of Virgil, who tells us that Mezentius led 1000 men from it to the assistance of Turnus, is still applicable to the locality:—

"Haud procul hinc saxo incolitur fundata
vetusto
Urbis Agyllinæ sedes; ubi Lydia quondam
Gens, bello præclara, jugis insedit Etruscis.
Hanc multos florentem annos rex deinde
superbo
Imperio sævis tenuit Mezentius armis."

Æn. viii. 478.

It stands on a long strip of table-land, surrounded on all sides, except towards the W., by precipices of coarse red volcanic tufa, called Neffro by the inhabitants, which are not less in some places than 50 feet in height. Two streams run through these ravines, the Vaccina and that of the Madonna de' Canneli, which unite below the town. On the western side an artificial cutting completed the natural strength of its position. The modern village is supposed to occupy the site of the ancient Acropolis: it is a poor place of 546 Inhab., with a mediæval gate, and remains of towers of a castle, and a large palace belonging to the Ruspoli family, the head of which derives his feudal title of prince of Cervetri from it. The city of Cære was not less than 4 or 5 m. in circuit, and covered the whole table-land to the E. of the point on which Cervetri is built, between Monte Abetone and the hill of the Necropolis. The Venturinis and Orsinis surrounded it with fortifications, of large blocks of tufa taken from the ancient walls, which are of rectangular masonry.

Some remains of the walls are still visible on the side of the ravine of La Buffalareccia opposite the Necropolis. 8 of the gates may be traced, with 2 roads leading to them; one paved in the direction of Veii, the other to Pyrgos, the port of Cære, the modern Santa Severa. The hill of the Necropolis, now called *La Banditaccia*, is separated from the town by a deep ravine in which runs a small stream called the Ruscello della Madonna de' Canneli; its surface is excavated into pits and caverns; and in its cliffs are ranges of tombs. There are no architectural façades to the tombs, but several of those on the Banditaccia are surmounted by tumuli or pyramids, the base of which generally consists of a circular portion, cut out in the solid tufa of the hill, beneath which are the sepulchral chambers,

varied in style and form, to which a long passage descending from the surface leads. In 1829 the attention of antiquaries was directed to the sepulchres of this Necropolis, by the number of curious remains which were brought to light by the researches of Monsignore Regolini, the archpriest of the town, and by General Galassi. The remarkable tomb which bears their joint names, and which will be noticed presently, was discovered in 1836; several others of very great, and in some respects unique, interest, were opened in 1845, and a still larger number in 1846. We shall briefly notice the most remarkable, referring for greater particularities to Mr. Dennis' work, describing more in detail those discovered since that gentleman's visit to Cervetri, beginning with those on the hill of the Banditaccia:—1. The first is a large square one with a flat roof, supported by 2 square fluted pilasters, and rows of niches for bodies both in the walls and in the benches which surround them; at the extremity is an inner chamber, with a couch for two bodies; this tomb, being considerably beneath the surface, is approached by a flight of more than 20 steps. 2. A tomb of 2 chambers, communicating with each other by a small door, and remarkable for an arm-chair cut out of the rock, by the side of one of the sepulchral couches. It is sometimes called, from this circumstance, the *Grotta della Sedia*, though there are other tombs which have an equal right to the name. 3. *Tomb of the Tarquins*, discovered in 1846, a sepulchre of 2 chambers and 2 stories; the outer and upper one leading by a flight of steps to the second and larger one, called by the peasantry, from the number of the inscriptions, the "*Grotta delle Iscrizioni*." This chamber is 35 feet square, with 2 square pillars in the centre, upon one of which is a shield, and is surrounded by double benches. The upper portions of its walls are hollowed into oblong niches for the dead, and in the centre of the roof is a square aperture communicating with the surface. On different parts of the walls and sepulchral couches the name

of Tarquin, or TARCHNAS, occurs nearly 40 times, thus confirming the Etruscan origin of that celebrated family.

4. Tomb called the *Grotta delle Sedie e Scudi*, from containing 2 arm-chairs and footstools carved out of the rock, and shields in relief on the wall above them, as well as over the sepulchral couches on the sides. The form of this tomb is that of an ancient house, consisting of a vestibule containing the seats, out of which open 2 sepulchral chambers. 5. *Grotta del Triclinio*, discovered by Marchese Campana in 1846, a single chamber, with a broad bench of rock for the dead. It contains bas-reliefs of a wild boar and a panther on each side of the entrance, and its walls are painted with representations of a banqueting scene, which have so greatly suffered from damp as to be now nearly effaced. The few heads which are still visible are very beautiful, and Greek in their character. 6. A tomb of great antiquity, with rude paintings of men and parti-coloured animals, stags, lions, rams, &c. 7. *La Grotta dei Pilastri*, called by the guides *della Bella Architettura*. It consists of 2 chambers—the outer one having the roof supported by 2 pilasters, the inner one raised with a couch for 2 bodies. A good flight of steps leads to this tomb from the surface. 8. Near the latter, *La Grotta delle Urne*, a tomb with painted couches, containing 3 large urns or sarcophagi of white marble; one of them in the form of a house or temple, with tiled roof, and the other 2 having on their lids recumbent figures, with lions and sphinxes at the corners; the drapery of the figures and the style of execution show high antiquity. These urns contained human corpses; the recumbent figures on both are of men, one lying on his side and both crowned with wreaths of flowers: being in statuary marble instead of alabaster, as once supposed, is very remarkable; on each side of the entrance are rude representations of Hippocampi. 9. A tomb divided into 3 portions by fluted pillars with richly carved capitals; at the end of the central portion is a deep recess approached

by a flight of steps, in which is a sepulchral couch cut into the rock, with painted cushions at its head. 10. *Tomb of the Bas-reliefs*. This is now, perhaps, the most interesting tomb about Cervetri, and was discovered in 1850 by Campana, at the N.E. extremity of the Banditaccia; like all the other sepulchres of this locality, it is entered by a flight of steps descending between walls of massive masonry, consisting of large blocks of volcanic tufa. The sepulchral chamber, which is single, is an oblong square, having 3 niches on each side, except on that by which we enter, where there are only two, one on each side of the door; the roof is finely divided into 4 compartments, terminating in an obtuse angle, as in some Gothic vaults, and supported by 2 square pilasters, the whole cut out in the tufa; 5 of the 8 sides of these pillars are covered with bas-reliefs representing sacrificial instruments, hatchets, knives, daggers, *skewers* bound together, long Etruscan trumpets *pittaci* or *litui*, the singular twisted rods seen in the processions on the Etruscan paintings of Corneto; a warrior's travelling-bag, very like a modern one, with a disk attached to it; a double-hinged door-post, a bronze vessel resembling a Chinese gong, a club attached to a cord similar to the weapon used by the Roman butchers of the present day in killing cattle, a tally of circular dies on their string, a cat playing with a mouse, and a dog with a lizard; a goose, one of the emblems of Proserpine; Etruscan vases sculptured in relief as hung on nails, &c.: the whole evidently intended to represent objects belonging to the dead, instead of the objects themselves being left. Over the door are two short-horned bulls' heads, with wreaths, and on the architrave over one of the neighbouring couches a flat dish, exactly the shape of those used by the Italian butchers carrying meat to their customers; and on the jambs of the door circular Etruscan trumpets. On the lateral niches lay the bodies of the dead, the heads reposing on a stone pillow, the red painting of which still remains; on each were found the bronze armour

and helmet of the deceased. In the centre and back of the chamber is a couch, on which lay two corpses, with a singular bas-relief beneath of Mantus or the Etruscan Cerberus, with a figure holding in one hand a serpent, and in the other what resembles a steering-oar on one side, and on the frieze above two busts of male bearded figures, one unfortunately mutilated. On the frieze which joins the wall to the roof and over the couches are representations of military implements, circular shields, helmets, swords, daggers, ocreæ, painted in red and in yellow. All these curious bas-reliefs, so correct in their delineation of the objects intended to be represented, are partly cut out of the tufa in which the chamber is excavated, and partly in stucco; they were all painted, several still retaining their colours. Upon one of the pillars supporting the roof is an oblong space or tablet with several parallel lines resembling a picture-frame, on which probably was an inscription. The floor is raised on the sides, and is divided off into oblong compartments; on each of these compartments lay a skeleton; in centre is a deeper floor. The door, like most of those at Cervetri, is of the Egyptian form, wide below and narrowing upwards. When the tomb was opened skeletons of warriors were found in all the niches, covered with their armour, which has been removed to the Campana Museum; the name of MATYNAS, engraved in the Etruscan character, which was found here, was probably that of the family to which this most interesting hypogeum belonged.* 11. *The Regolini-Galassi Tomb*, discovered in 1836 by the Prelate and General whose names it bears; it is on the hill S. of the town, and situated in a field, at a short distance on the rt. of the road from Palo, and is supposed to have been originally surmounted by an immense pyramidal mound, the base of which was surrounded by a wall with sepulchral

* Very good representations of this tomb have been given by Sir G. Wilkinson; less accurate ones by M. Noel Desvergers in his 'Etrurie et Etrusques,' Paris, 1864.

chambers for persons of inferior rank. It is a narrow chamber, 60 feet long, with sides and roof vaulted in the form of a pointed arch with an horizontal lintel or top, and so formed by gradually hewing away the horizontal courses of blocks of masonry (the lower part being cut out of the rock of the hill) to a smooth surface, as we see at Arpino and other Pelasgic cities, thus showing an antiquity prior to the introduction of the circular arch. This long vaulted chamber was divided into 2 portions by a wall. In the outer one were found a bronze bier; a 4-wheeled car of bronze, supposed to have been the funereal one; a small bronze tray on 4 wheels, considered to be an incense-burner; an iron altar on a tripod; several bronze shields, beautifully embossed; some arrows; 2 caldrons on tripods; several bronze vessels suspended from a recess in the roof by bronze nails; and numerous earthenware figures, the Lares of the deceased. On the wall which closed to a certain height the inner chamber, probably separating it from the outer one, were found attached several vessels of silver; from the vault and sides were suspended bronze ones, some bearing the name of "Larthia;" and on the floor, without bier or sarcophagus, lay the most marvellous collection of gold ornaments discovered in a single tomb in modern times, and evidently occupying the spots where they had fallen when the body they once adorned had crumbled to dust. The richness and abundance of these beautiful specimens of gold ornaments have suggested the probability that the occupant of the chamber was a person of high rank. All the jewellery, bronzes, vases, &c., discovered in this tomb have been removed to Rome, and now form the most interesting objects in the Gregorian Museum at the Vatican. Opening on either side into the outer chamber are two oval cells; in that on the l. were found several bronze vessels, and in the opposite one small cinerary urns and figures in terra-cotta. The great outer chamber of the Regolini-Galassi tomb contained probably the body of a warrior, the

inner one that of a lady of high rank; the lateral oval cells are probably of a later period: indeed, some antiquaries suppose that the inner chamber was the original sepulchre, and the outer one a mere vestibule belonging to it, which was subsequently used as a burying-place. There is nothing now remaining for the traveller to examine but the remarkable architecture of the chambers. The discovery of this tomb has led to a great deal of antiquarian speculation: Canina considers that it is at least 3000 years old, or about coeval with the Trojan war; and that, like the circular tombs at Tarquinii and the Cucumella at Vulci, it was erected in honour of a chief slain in battle. 12. About a mile from this tomb, on the S.-western side of Monte Abetone, which is supposed to be the site of the Grove of Sylvanus, celebrated by Virgil, is a very interesting tomb, opened by Marquis Campana in 1850, and kept under lock and key, in order to preserve its furniture and fittings exactly as they were discovered. The sepulchral chamber is divided in 3 compartments by pilasters: on the roof of the first is the singular fanlight ornament which always indicates a high antiquity; in the second are 2 sepulchral couches in the solid rock, on which still lay until lately the skulls of their 2 occupants, and the black dust into which the bodies have crumbled: some earthen pans and jars complete the furniture; in the third, on a bench of rock, are several vases of various sizes. The walls are covered with stucco reliefs, warlike implements, and others used in sacrificial ceremonies. 13. Tomb of the *Vestibulo Rotondo*, on the Monte d'Oro, a circular chamber reached by a descending flight of steps, out of which opens an oblong one supported by pillars and having 2 sepulchral niches on the sides; the fan-form vault of this inner chamber is remarkable. 14. A mile from this tomb, on the Monte Padula, in a spot difficult of access, is another surmounted by ruins of a square tumulus, and reached by a passage formed of converging blocks. It consists of a

vestibule, on each side of which opens a sepulchral chamber with 2 couches; of a large central hall, in which are 2 couches and a chair cut out of the rock; and of an inner chamber of smaller dimensions. In the larger one with two couches were found the bones of a horse, probably laid here beside the warrior who occupied the neighbouring couch. 15. Not far from the latter another tomb, also covered by remains of a tumulus, is called the *Grotta Torlonia*. It is approached by a long passage in the hill-side, terminating in a vestibule, now open to the surface, with pilasters of Greek character; beneath this the sepulchral vault is entered by a flight of steps. Like many of the other sepulchres we have described, it is divided into 2 chambers, the first or largest of which contains no less than 54 sepulchral couches. Though it had evidently been plundered in past ages, even of its vases, the skeletons, when it was opened a few years back, were found on these couches, but they soon crumbled into dust under exposure to the atmosphere. The inner or terminal chamber has a single place for 2 bodies.

Several sepulchres were opened by Sig. Calabresi on the Banditaccia, near the *Porta Coperta*, and the *Buffalareccia*, in 1859 and 1860, but without finding any remarkable works of art. Other excavations are now in progress by the same gentleman on Monte Padula, where some good bronzes were dug out in May, 1861. Nearly all the fine vases, bronzes, and jewellery by Sig. Calabrese and others discovered of late years at Cervetri, are now in Sig. Castellani's collection at Rome. In May, 1874, two important bassi-relievi in red tufa, painted, were discovered by Signor Bocanera, who is continuing his excavations in the localities of *La Banditaccia* and *Monte Abbatone*.

Ceri Nuovo, a hamlet of 74 souls, is picturesquely situated on a hill of tufa, 3 m. E. of Cervetri. It was founded, as we have remarked above, in the 13th century. In the contests of the Roman barons it was a place of some strength, and was for a brief period subject to

Cola di Rienzo. In the 15th century it belonged to the Orsinis of Anguillara, who built there a new fortress in 1470. It afterwards passed to the Cesis, Borromeos, Odescalchis, and Torlonias. There are some tombs in its vicinity, but they contain nothing to call for a detailed description.

The site of *Pyrgos*, the ancient port and arsenal of Cære, is placed by antiquaries at Santa Severa, upon the coast, and on the l. of the railway to Civita Vecchia. (See *Handbook for Central Italy*, Rte. 100.)

CORNETO (TARQUINII).

The distance from Civita Vecchia by rail to the Corneto station is about 12 m. Conveyances may rarely be found to take travellers up to the town, a distance of 2 miles. The railway follows the coast-line for about 3 m. to Torre di Valdaliga, and then strikes more inland. The country it traverses is chiefly covered with olives. The line crosses the Mignone little more than midway between the 2 towns, and proceeds almost in a straight line to Corneto stat. On the coast 2 m., to the l., is *Porto Clementino*, and near it the high *Torre di Corneto*, which is a conspicuous object. The mountains of Tolfa on the rt. of the road abound in wild boars, which afford excellent sport during the winter.

Corneto (Inn: the inn is miserable. It affords accommodation, but at prices which will render a bargain beforehand strictly necessary.) This episcopal city, now containing 4554 Inhab., rose in the middle ages from the ruins of the Etruscan Tarquinii, whose site is about 1½ m. N.E. of it. It was made a city by Eugenius IV. in 1432, and is surrounded by picturesque battlemented walls and towers, which belong probably to a still earlier period. The first bishop of Tarquinii was Apulejus, A.D. 465, but after the death of the fourth occupant

the see was transferred to Corneto, which must therefore have been a place of some consequence before the close of the 6th century. It was remarkable during the struggles of the Guelphs and Ghibelines for its attachment to the popes, and was the place near which Gregory XI. landed when he brought back the Holy See from Avignon to Rome. The city stands on a hill overlooking the Mediterranean, and from all parts of the coast it is a picturesque and imposing object. The Gothic *Cathedral* of the 12th century, called S. Maria di Castello, was so seriously injured by lightning in 1810 that it is now abandoned: it is remarkable for a doorway with a round arch, formerly covered with mosaics, on each side of which are some Latin inscriptions, recording the names of the bishops of Tarquinii. There is a curious pulpit of 1209, made, as stated on an inscription, by Giov. de Guido, Civis Romano, with sculptures in a very rude style, especially of lions at the foot of the stairs leading to it. The tabernacle over the high altar, bearing the date of 1060, must have been brought here from some other ch. In the aisle, forming a step, is a marble slab, inscribed with the words "Larth. Velchas Thui-cesu," in Etruscan characters. The sculptured ambo is a good work of the 13th century, with the name of its author upon it. The lofty tower was formerly surmounted by 4 statues of horses, which were found among the ruins of Tarquinii and placed at the angles of the campanile.

Many of the houses and churches of Corneto are ornamented with marbles and columns from the ancient city, and are at the same time interesting as affording good examples of Italian Gothic.

The large *palace of Cardinal Vitelleschi* called the Palazzaccio, in its cloistered court, presents fine and characteristic details of the domestic Gothic of the 15th centy. The Palazzo Comunale contains some frescoes illustrative of the history of Corneto, among which is one tracing the origin of the city to the ancient

Corytus, an assumption of antiquity to which Corneto has no kind of pretension. Among the private palaces may be mentioned the *P. Bruschi*, with its charming gardens; many of the antiquities formerly here, however, have been sold. The upper garden, with its cypress grove, in which have been placed several Etruscan sarcophagi, is a very striking point from the extensive view it commands over the sea, the Promontory of Argentario, the southern islands of the Tuscan Archipelago, and the shores of the Mediterranean. The *P. Falzacappa* contains a small museum of antiquities found in the neighbourhood; and *Sig. Pianciani* possesses some specimens of Etruscan sculptures recently discovered. The *Fratelli Bruschi* are dealers in Etruscan vases, scarabæi, and bronzes. The modern town occupies the western extremity of an elevated plateau, the necropolis of the Etruscan city.

The best guide to the tombs will be the Custode or Guida della Tombe Etrusche, to be found at the Palazzo Comunale.

The site of *Tarquini* is about 1½ m. from the modern city. It occupies a flat table-land still called *Turchina*, and is surrounded by precipices throughout nearly its entire circuit, and encircled, as most Etruscan cities were, by two torrents, the *Albuco* and *Sarriva*, which unite before emptying themselves into the *Marta*. At the extremities of the hill were formerly two towers called *la Civitella* and *la Castellina*; on the site of the latter is a deserted convent. The hill on which it stands was probably the arx or citadel of the Etruscan city. Nothing now remains of the ancient and once magnificent city but some foundations of buildings at the highest part of the hill, consisting of parallelograms of soft stone, in the massive style of Etruscan masonry, a fragment of the city wall over an ancient arch on the N. side, and a tomb sunk in the rock beneath the surface like a cellar, and affording an unique exception to the Etruscan custom of burying their dead beyond the city walls. The posi-

tion of 7 gates may be recognised: from that on the S. side a paved road leads to *Montarozzi*, the Necropolis. *Tarquini* was the religious, if not the political metropolis of ancient Etruria. It was founded nearly 1200 years before the Christian era by *Tarchon*, who assisted *Æneas* against *Turnus*. *Demaratus* of Corinth, who settled here about B.C. 658, introduced many of the arts and customs of Greece, and married a lady of the city. His eldest son, a *Lucumo* or prince, at the suggestion of his wife *Tanaquil*, when he migrated to Rome, assumed the name of *Tarquinius Priscus*. The fact is interesting, not only in reference to the early history of Rome, but because the names of *Lucumo* and *Tanaquil* are of frequent occurrence in inscriptions found among the sepulchres.

A deep and broad valley, through which runs the *Sarriva* torrent, separates the rocky hill of *Turchina* from that of *Montarozzi*, the ancient Necropolis. This hill is one of the most instructive sites of Etruria. Its surface is covered with an extraordinary collection of tumuli, amounting to many hundreds, exclusive of the painted tombs, which are invariably sunk beneath the surface. A few years ago the tumuli were comparatively perfect, but they have now mostly disappeared, and the uneven surface presents only a number of shapeless mounds overgrown with shrubs, or the open pits leading to the painted sepulchres. It is from these tombs that the Etruscan student has derived the greater part of his acquaintance with the religious customs, the games, and the costumes, of one of the most extraordinary nations of ancient Europe. The first discoveries were made here in the last century, by Mr. Byres, an Englishman residing at Rome; and most of the objects discovered were sent to England, either to the British Museum or to private collections. The excavations were not pursued on a systematic plan, until *Lucien Buonaparte* purchased the principalities of *Canino* and *Musignano*, and gave an impulse to the work by his own interesting researches. The great discoverer about *Corneto* has

been Signor Avvolta, who considers that the Necropolis extended over 16 square m., and conjectures, from the 2000 tombs which have been opened in recent years, that their total number could not have been less than 2,000,000. Of the tumuli on the surface of the Monterozzi, nearly all which are perfect enough to be examined appear to have had a circular base of masonry surmounted by a cone of earth. One of the most interesting now visible is known as the "Mausoleo," and is built of hewn blocks of travertine nearly 2 feet in length. The interior is worthy of examination on account of its vaulted roof terminating in a square head. Among these tumuli in 1823 Signor Avvolta discovered the virgin tomb which first directed the attention of European archaeologists to Corneto. On digging into the tumulus for stones to mend a road, he broke into the sepulchre of an Etruscan Lucumo or prince. "I beheld," he says, "a warrior stretched on a couch of rock, and in a few minutes I saw him vanish, as it were, under my eyes, for, as the atmosphere entered the sepulchre, the armour, thoroughly oxidised, crumbled away into most minute particles; so that in a short time scarcely a vestige of what I had seen was left on the couch. Such was my astonishment, that it were impossible to express the effect upon my mind produced by this sight; but I can safely assert that it was the happiest moment of my life." Of the objects found in the tomb, the bronze lance and javelins were rusted into one mass; and the golden crown was so fragile that all but a small portion, which passed into the hands of Lord Kinnaid, perished on its way to Rome. It would be out of place in a work of this kind if we were to describe in detail the objects which have been discovered in the other tombs: most of them have passed into the great museums of Europe, or into private collections, and many have been already noticed in our account of the Etruscan museums at Rome. Even the tombs, if their names be not changed by the different ciceroni, are not always shown to travellers in the same order,

so that the student must necessarily depend more upon the intelligence of his local cicerone than upon any descriptions in books. The principal painted tombs, however, are kept locked up by order of Government, and the custode who holds the keys, Agápito Aldanesi, in the Piazza Angelica, shows them to travellers in the following order. It is almost unnecessary to say that he who wishes to obtain more than a passing knowledge of the tombs must visit them after having studied the description of the locality in Canina's 'Etruria Maritima,' or upon the spot with Mr. Dennis's volume in his hand. Leaving Corneto by the Porta Clementina, and following the Strada di Montarozzi, one of the first tombs is the—I. *Grotta Querciola*, discovered in 1831, the largest and most magnificent of all the tombs of Tarquinii, although now extremely injured by damp, &c. The subjects of the paintings, which are quite Greek in their character, are a love-scene and banquet, with groups of dancers, horsemen, games, boar-hunts, &c. Copies of these paintings are preserved in the Gregorian Museum of the Vatican, and a coloured engraving of them is given in Mrs. Gray's work, though she has mistaken their meaning. II.—*Grotta del Trichinio*, or *Tomba Marzi*, discovered in 1830, a fine chamber with a vaulted roof: it derives its name from the brilliant and lifelike paintings on the walls, in which several male and female figures are seen reclining on couches at a funeral banquet. The costumes and the arrangement of the tables, &c., form a valuable illustration of Etruscan manners. On one of the walls is a representation of a dance, in which the arms and hands appear as if playing castanets. Copies of these paintings are also preserved in the Gregorian Museum, and in the Etruscan room of the British Museum. III.—*Grotta del Morto*, discovered in 1832, a small tomb, remarkable for a painting representing a girl and a lad laying out the dead body of an old man, while 2 men standing by appear to be manifesting their sorrow by frantic ges-

tures. Over the woman's head is the name "Thanaueil," over the old man's is the name "Thanarsaia," and over the third man is the name "Enel." The costumes are rich and very interesting, and the whole scene, though perfectly simple in its character and Egyptian in style and execution, is extremely touching. The other paintings represent the funeral dances and other ceremonies. This is now, perhaps, the most injured of all the tombs, the paintings all but effaced by water getting in. Copies of the principal subjects are preserved in the Gregorian Museum of the Vatican, and in the British Museum, the originals have nearly disappeared; an engraving of them is found in Mrs. Gray's book, though the colouring is incorrectly given. IV. *Grotta del Tifone*, or *de' Pompei*, discovered in 1832 (now the most interesting to be visited), one of the largest tombs, with a roof supported by a square pillar, bearing on 2 of its sides the figure of the typhon, or angel of death, from which it takes its name. The sides of the chamber have 3 ledges, one over the other, on which several sarcophagi still remain, with recumbent figures on the lids. Two of them are Roman with Latin inscriptions, supposed to be those of persons descended from the ancient Etruscan family of Pompos, the *stirps* probably of the Roman family of Pompeius. The typhon represented here is a winged figure, with extended arms, supporting a cornice with his hands, the lower extremities terminating in serpents. On the rt. wall is one of the most remarkable paintings at Tarquinii, a procession of souls with good and evil genii, the tallest figure being nearly 6 ft. in height, and all the others as large as life. This procession is almost the counterpart of one of the bas-reliefs at Norchia. The twisted rods which are so remarkable in those sculptures are here again seen in the hands of many of the figures, thus evidently denoting their funeral import. Mrs. Gray has given a representation of this subject in her work, but it has suffered greatly since her drawing was made. The evil genius, or the Etruscan Charon, is black, with

his head wreathed with serpents; he holds an enormous hammer in one hand, and the other, which terminates in a claw, is fastened on the shoulder of a youth: a female figure, still bearing marks of great beauty, and evidently representing the spirit of the deceased, follows, attended by another evil genius with a serpent twined around his head. Over the head of the youth are inscribed the words, "Laris Pumpus Arnthal Clan Cechase," or Lars Pompeius, the son of Aruns. V.—*Grotta del Cardinale*, first discovered in 1699, rediscovered in 1760 by our countryman Mr. Byres, reopened in 1780 by Cardinal Garampi, and made known by Micali in 1808. This tomb is the largest known; it consists of a single chamber, 54 ft. on each side, with a roof supported on 4 square pillars, ornamented with medallions. It appears to have been left unfinished; the outlines of the figures on the walls may still be traced, but the colours have disappeared. The most interesting groups are those on the frieze, representing the good and evil spirits in the act of drawing in a car the soul of a deceased person to judgment: they are engraved in Mrs. Gray's book; and Mr. Byres's drawings of them, made when they were almost in their original condition, were published in London by Messrs. Colnaghi in 1842, under the title of "Hypogæi." The evil genii are painted black, with their hair standing on end, and with black buskins; most of them carry hammers in their hands. This painting is extremely curious, and it is much to be regretted that it has been seriously damaged of late years. The five following tombs are near the E. extremity of the Necropolis, about 2 m. from the Porta Clementina. VI.—*Grotta delle Bighe*, discovered in 1827 by Baron Stackelberg, a single chamber, with a vaulted roof, painted white, black, red, and blue, with ivy-wreaths: over the door are panthers and geese. The walls are covered with paintings in the purest style of Greek art, arranged in 2 compartments. On the lower one, on the rt. wall, is a group of dancers; in the upper one are seen the bigæ, or two-horse chariots, making prepara-

tions for a race. On the l. wall, in the lower compartment, is another group of dancers; in the upper one are various gymnastic sports, gladiators preparing for the contest, and serpent-charmers. On the wall, opposite the door, the lower division has a representation of the funeral banquet, with figures crowned with myrtle; above is another series of games, wrestling, leaping, &c., all highly curious as studies of costume and manners. Copies of these pictures are preserved in the Gregorian Museum of the Vatican and in the British Museum. VII.—*Grotta del Mare*, a small tomb of 2 chambers, with 4 sea-horses on the pediment of the outer one, 2 on each side of a large shell. VIII.—*Grotta del Barone*, or *Grotta Kestner*, discovered by Baron Stackelberg and Chev. Kestner in 1827; remarkable for some very brilliant and interesting paintings of horsemen preparing for the race, and of the competitors receiving chaplets as their prizes from a female; the whole designed and executed in a style more resembling the Egyptian or the archaic Greek than any other examples at Tarquinii. Over the door are some sea-horses and dolphins. IX.—*Grotta Francesca*, or the *Grotta Giustiniani*, discovered by Chev. Kestner in 1833, once covered with brilliant paintings, representing the sports and dances observed at the Etruscan funerals; but they are gradually disappearing under the effects of damp and exposure to the atmosphere. Among the figures still visible are a dancing girl of uncommon grace and elegance of action, with a costume perfectly modern in its character; and 2 others, of lifelike attitude, playing the castanets and the double pipes. X.—*Grotta della Scrofa Nera*, the most inaccessible of the group here described, so called from a painting representing with singular spirit and freedom the hunt of a black wild sow by two huntsmen and several dogs. Below the pediment containing this hunt is the representation of a banquet which is continued along the adjoining wall. Most of the figures are obliterated or imperfect; but enough remains, both of them and of the furniture of the apartment, to show that the paintings belong to a period of

Etruscan art when the Egyptian style had been discarded for the freer and more flowing outline of the Greek.* XI.—*Grotta delle Iscrizioni*, discovered in 1827, one of the most interesting of the series: over the door are 2 panthers, and in each angle of the pediment is a recumbent fawn with a goose at his feet. In the opposite pediment are 2 lions, 2 deer, and 2 panthers, all partially coloured. On the rt. of the entrance is a group of 2 figures, one representing an old man holding a forked rod, the other a boy about to lay a fish upon a low stool, or altar, as it is considered by those who suppose the old man to be the god of chastity, and the whole scene to represent a sacrifice to him. On the l. wall are 2 men playing at dice at a hollow table, 2 men boxing with the cestus, and 2 wrestlers. A false door in the wall separates these from a procession of 4 horsemen and numerous attendants on foot, with dogs, &c., who appear to have just returned from a race; the forms of the horses surpass anything ever imagined by a modern horse-breeder. A bacchic dance fills the next space, with dancers and numerous attendants bearing vases and wine-jugs; and beyond the second false door the space is occupied by a bearded figure, attended by a slave bearing boughs of trees in his hand. These paintings, by their hard outline and exaggerated details, bear evidence of their high antiquity, and are probably the oldest which are now accessible in this locality. Almost all the figures are naked or nearly so, and almost every one of them bears an inscription; but although the letters are still legible, the meaning of the words is either altogether unknown, or a matter of conjecture. Copies of the paintings are preserved in the

* The paintings in this tomb have greatly suffered from the negligence of the persons sent from Rome to copy them a few years ago on the part of the Government, by driving nails to support their tracing-paper into the most beautiful parts of the groups—a system which has more contributed towards the destruction of the paintings at Corneto than the effects of the atmosphere, and which has been repeated in almost all the tombs where copies were taken.

Museo Gregoriano of the Vatican, and in the British Museum.

About a mile from Corneto, a little on the rt. of the road to Viterbo, is a most interesting tomb, called La Mercareccia, cut out of the rock, and originally decorated with pilasters and friezes, with figures of lions, bears, sphinxes, and human victims. The interior of the outer chamber of this tomb, now scarcely accessible, which shows that it was the last home of some Etruscan great man, was covered with bas-reliefs representing on the frieze combats of wild beasts, and on the wall below figures of men and horses nearly as large as life. This very interesting example of the internal sculptures of Etruscan sepulchres has been unfortunately allowed to fall into ruin: and the principal figures have been so much injured by the shepherds who for years have used the tomb as a sheepfold, that most of the figures are obliterated. The drawings of our countryman Mr. Byres have however preserved to us the outlines of these sculptures, and of the paintings which covered the walls of the inner chamber. The roof terminates in a perpendicular shaft 20 feet deep, which communicates with the plain above, and originally formed, no doubt, one of the entrances to it.

In the neighbouring cliffs are several caverns of enormous size, their roofs supported by huge pillars hewn out of the rock. Whether these excavations were used as cavern temples by the Etruscans, or were merely quarries from which they derived the stone for the building of Tarquinii, they are curious and well deserving of a visit. A company has recently been formed for executing a complete and systematic excavation of Tarquinii.

Gravisca, the port of Tarquinii, was situated at the mouth of the Marta; the site is still marked by some remains of massive masonry, about $1\frac{1}{2}$ m. from the stat.

The roads leading from Corneto to Ponte della Badia, the site of Vulci, and to Toscanella, the ancient Tus-

cania, are practicable for carriages. There is also a good provincial road from Corneto to Viterbo, through Monte Romano and Vetralla, about 25 m. From Monte Romano there is a bridle-road to Allumiere and Tolfa, passing through very romantic scenery.

There is now a very fair road from Civita Vecchia to Bracciano, passing through La Tolfa and Rota, which will enable the tourist to return to the capital by a different route, visiting several interesting sites on the way. The distance to Bracciano, where there is a very fair inn, is 22 m. Between Bracciano and Rome he can visit Galera, and may have time enough to see Veii, by making a diversion from La Storta (see Index).

PONTE DELLA BADIA (VULCI).

Travellers who visit Vulci had better make Montalto their head-quarters, but the Locanda (Cesarini's) is a very miserable affair: no conveyance but a cart is to be had, and they will find no accommodation in the castle at the Ponte della Badia, which besides swarms with vermin, and is desolated by malaria after the middle of June. Canino is also dangerous from malaria during the summer months. At Montalto they must also supply themselves with provisions, as none are to be obtained elsewhere. Vulci is 18 m. N.W. of Corneto. [It would be advisable to obtain an order from Prince Torlonia, and write beforehand to his agent, who lives at Musignano or Canino, to send a person with the keys of the tombs to meet the visitor at Ponte della Badia: by this means time and possible disappointment will be saved.] The road follows that from Civita Vecchia to Leghorn (described in Rte. 83 of *Handbook for Central Italy*) as far as Montalto, when a branch road of 6 or 7 m., practicable for light carriages, strikes inland to the *Ponte della Badia*, and the castle which adjoins it. This castle, a fortress of the middle ages, with towers and battle-

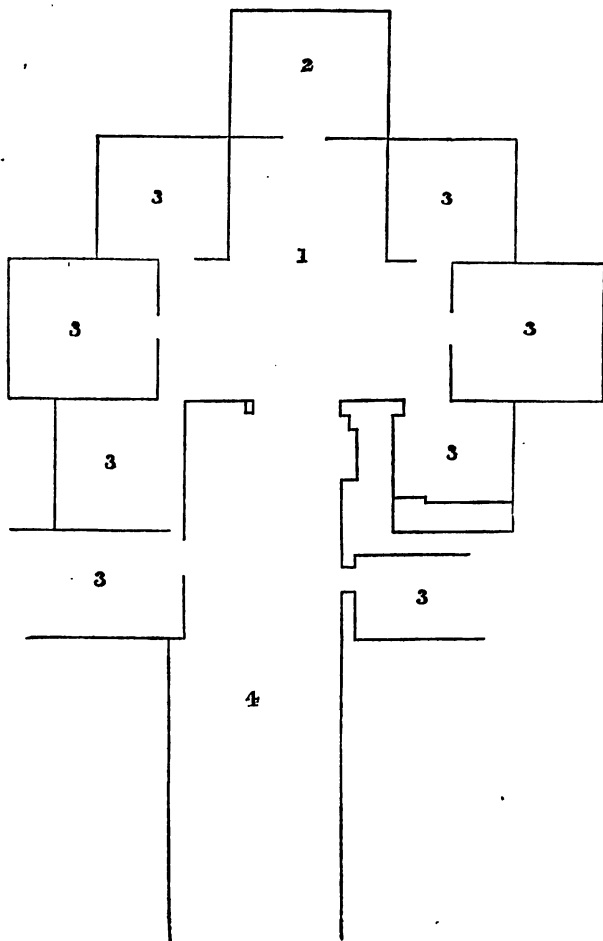
ments, forms a picturesque object as it is approached. It is situated on a precipice above the l. bank of the Fiora, which is still spanned by the magnificent bridge, partly Etruscan and partly Roman, from which it derives its name. The bridge, which seems to form part of the fortress, spans the ravine with a colossal arch, about 115 feet above the river. The piers of the bridge are built of masses of red tufa, without cement, and are evidently Etruscan; the masonry which encases them, and the travertine arch above, are as clearly Roman; so that we may at once regard the bridge as a Roman work on Etruscan piers. The width of the bridge is 10 feet, and the parapets are so high as to shut out the prospect on all sides: in one of these parapets is a channel which served for the passage of an aqueduct, the waters of which, in ages long gone by, oozed through the masonry and formed enormous masses of stalactites, which still overhang the side of the bridge above the smaller arch on the rt. bank. Beyond the bridge, a plateau of 2 m. in circuit, but elevated above the rt. bank of the Fiora, was the site of ancient Vulci, a city destroyed by Titus Coruncanus after the fall of Tarquinius; it is still known as the *Piano di Volci* or *di Voce*: scarcely any ancient remains are now visible, and of those there are very few fragments which are not Roman, and some of as late a date as the time of Constantine. The Necropolis of Vulci occupied the table-land on both banks of the Fiora; that on the l. is supposed to have been connected with the city by one or more bridges, but the remains of one only are visible, at a spot called "*Il Pelago*." The first excavations were made here in 1828, and in the course of a few months Lucien Buonaparte brought to light, within a space of about 4 acres, no less than 2000 vases and numerous other Etruscan specimens. The brothers Campanari, and others who had land in the neighbourhood, soon joined in the search, and from that time Vulci has been an inex-

haustible mine of Etruscan art, contributing wealth to the proprietors, and enriching the museums of London, Paris, St. Petersburg, Munich, and Berlin. The tombs at Vulci are, with one exception, beneath the surface of the soil. So great has been the mercenary character of the excavators that scarcely a tomb has been opened for years which has not been filled up with earth as soon as it had been rifled of its contents, and, when those contents have not appeared to the excavator to possess a money value, they have been wantonly destroyed. It is, therefore, hardly surprising that there is only one tomb now accessible in the Necropolis on the side of the Ponte della Badia, the "*Grotta del Sole e della Luna*," a very curious one of 8 chambers, with moulded ceilings and panels on the walls, all cut in the rock. Near this was situated the first painted tomb discovered at Vulci, now entirely destroyed, but the paintings of which are fortunately preserved by copies in the British Museum and in the Museo Gregoriano at the Vatican. Not far from this was the tumulus opened by Campanari in 1835, and in which he found the skeleton of a warrior with his helmet on his head, his ring on his finger, and his bronze shield still hanging beside him on the wall. An adjoining chamber, in which were found some beautiful vases, was evidently the tomb of the warrior's wife. In another near this was found the skeleton of a child surrounded by its toys. In the Necropolis on the other side or E. of the river more than 6000 tombs have been opened, and yet there is hardly one which has been left open. In the middle of the plain, however, is the remarkable tumulus called "*La Cucumella*," 50 feet high, and about 700 feet in circumference, which was opened by Lucien Buonaparte in 1829: the mound was encircled by a wall of massive blocks. Above this wall were discovered some small sepulchral chambers, and on the centre of the mound were 2 towers about 40 feet high, one square, the other circular, having seve-

ral sphinxes and fabulous animals on their summits, while, at their base, a long passage guarded by sphinxes led to 2 small chambers of massive masonry, containing some fragments of bronze and gold, and bearing evident proofs that they had been already rifled. A fantastic restoration of this tomb, with a square and 2 round towers, has been given in M. Noel Desvergers' 'Etrurie et Etrusques,' from a painting existing in the Villa at Musignano. The great central sepulchral chamber, from that author's description, appears not yet to have been discovered. Near this tumulus is a small low one called La Rotonda, walled round with a single course of stone, in which some very beautiful vases were discovered; and beyond another called the Cucumelletta, which was opened in 1832, and found to contain 5 chambers. In that part of the Necropolis of Vulci, west of the Ponte Sodo, called Polledrara, was opened the extraordinary tomb, in which a bronze effigy of an Etruscan lady, and a marble figure of another, with Egyptian vases and ostrich-eggs painted with Egyptian sphinxes, Egyptian alabaster figures, and ointment-pots in the form of Isis, a bone spoon, 2 bronze cars, and other objects of the highest interest, were found. After being long suspended, the excavations at Vulci were resumed in 1857 by the late Signor François and a society of antiquaries, when some curious and untouched sepulchres were discovered. One of these, on the height above the Fiora, and near the *Ponte Rotto*, is remarkable: it is about 200 yards from the Cucumella, and is approached by a subterranean road and gallery 100 ft. long, opening into a vestibule containing graves of children. The principal sepulchral chamber opening out of this has a pyramidal roof: in it were found several sarcophagi, urns, &c., whilst the walls were covered with paintings in a purely Etruscan style—a rare circumstance amongst the sepulchres at Vulci: one on l. hand wall representing Achilles sacrificing to the manes of Patroclus, where we see 3

youths or captives bound conducted by Ajax, the son of Oileus, to the principal immolator, Achilles; near whom stand a hideous Charon, a winged Iris, a figure with flowing hair supposed to represent the shade of Patroclus, having the word HINTHIAL in Etruscan characters above and AGAMEMNON. Another painting shows us Ajax and Cassandra at the altar of Minerva. On each side of one of the doors two venerable figures beneath palm-trees of Nestor and Phoenix, with their names, and near them two warriors who have transfixed each other with their swords, perhaps Eteocles and Polyneices. On the wall opposite the sacrifice to Patroclus is a purely Etruscan scene, a military sacrifice. In one corner are figures of Mastarna, the Servius Tullius of the Romans, cutting the bonds that bound the hands of Celès Vebenna. There are several other paintings, nearly all accompanied with Etruscan inscriptions, and above an elaborate frieze painted with imaginary animals, such as griffins, sphinxes, the Etruscan Cerberus, and panthers, bulls, deer, and horses devouring each other. When first discovered the colours of these extraordinary paintings were most brilliant and admirably preserved.* Out of the central chamber open on each side 6 smaller crypts, and beyond another central chamber; on the sides of which are the paintings of the sacrifice to Patroclus. In the centre of this inner chamber is a sepulchral urn with bas-reliefs of a human figure on two of its sides, and behind it several amphoræ, which probably contained ashes, with Greek names and inscriptions on the handles. This most interesting tomb has been again momentarily walled up, until copies have been made of the paintings, which when last seen were still in excellent preservation, retaining all their brilliancy of colour. Several specimens of elaborately worked Etrus-

* Most of the paintings have been given, although not doing them justice, in M. Noel Desvergers' work above cited, and better still in the 'Monumenti Inediti,' vol. ii., and 'Bullettino' (1863) of the Roman Instituto Archeologico.



Sketch of a subterranean Tomb near the Flora at Vulci, discovered in 1857.

1. Central chamber, with paintings.
2. Sepulchral chamber behind.

- 3, 3, 3, Sepulchral crypts.
4. Long passage leading to tomb.

[Rome.]

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can jewellery were also found in this Hypogæum, which are now in the Louvre. Some tombs have been recently opened on the sides of the cliff overlooking the Fiora, and it is probable that others would be discovered on removing the luxuriant vegetation which conceals their entrances. Of the many thousands of beautiful vases which have been brought to light at Vulci, every museum in Europe contains so many examples that it is unnecessary to particularize them further than to say that by far the greater part of them are of Greek workmanship, and many bear the same artists' names which are seen on those of Campania and Magna Græcia.

MUSIGNANO.

In proceeding from Ponte della Badia to Toscanella, the traveller should pay a visit to this interesting château, once the favourite residence of Lucien Buonaparte. The château, formed out of a Franciscan convent, is a plain and unpretending building, and was formerly remarkable for its museum of antiquities found on the site of Vulci, and interesting as a specimen of an estate arranged with taste and farmed with great skill by a man of distinguished taste and acquirements. Of late years it has not been inhabited, and the beautiful gardens, laid out with great taste by the late dowager princess of Canino, are allowed to be overgrown with weeds and fall into decay. Musignano, 404 Inhab., was purchased by Lucien Buonaparte in the pontificate of Pius VII., and constituted, with Canino, the joint principality from which he derived his title as a Roman prince; it now belongs to Prince Torlonia, by whom it was purchased on the return of the descendants of Lucien to France, in 1854.

The village of *Canino*, 2010 Inhab., presents no object of interest beyond sepulchral excavations in the cliff on which it stands. There is a "Locanda" in the village, but it is both miserable

and dirty. In the parish ch. is a monument by Pampaloni, of Florence, raised to Lucien Buonaparte by his children; he died at Viterbo, and, as well as his 2nd wife, is buried here.

Canino, Musignano, and Ponte della Badia may be visited without any kind of danger from malaria except in the months of July, August, September, and October.

At a short distance from Canino rises the mountain of the same name (1380 ft. above the sea), like an island in the midst of the great plain of the Fiora. Like Soracte, it is formed of secondary limestone, and the surrounding Maremma of volcanic dejections, similar in age and nature to those of the Roman Campagna. Physically and geologically, therefore, the peak which towers over the Fiora is in every respect similar to its more classical neighbour on the banks of the Tiber. An excursion to the summit will well repay the fatigue of an ascent. The panoramic view from it is very extensive. Near the S. base of the mountain are some ruins of baths and dwellings of the Roman period, probably belonging to a villa of the time of the early Cæsars.

TOSCANELLA (TUSCANIA).

Toscanella is 15 m. from Vulci, 17 from Corneto, 16 from Montefiascone, 15 from Viterbo, and 21 from Vetralla. It has a population of 3485 Inhab. From Corneto, and Viterbo, the road is a first-class provincial one. A poor *Inn*, entitled the *Albergo*, has been opened near the centre of the town, with clean bedrooms and *trattoria* upstairs, but it will always be wise for the traveller to provide himself with introductions to some resident family in the town. If he visit it from Corneto, the journey will occupy from 3 to 4 hours by a good carriage-road. Leaving Corneto, the road descends into the valley of the Marta, which it crosses and follows for some miles, winding round

the base of the hill on which the town is built. It then enters on an undulating but depopulated country, which offers no attraction until the picturesque mediæval towers and battlemented walls of Toscanella burst upon the view. A large chamber in the rock, near which the road passes between the two towns, supplied many antiquities to the British Museum. The foundation of Tuscania is attributed by some authorities to Ascanius, the son of Æneas, but its early history is involved in the general obscurity which hangs over so many cities of Etruria. The modern name is traced to the beginning of the 14th century, when Toscanella, from its commanding position on a hill overlooking the plain, was a place of considerable strength. Nothing can be more picturesque than the appearance of the town, surrounded by its walls and towers, which carry the mind back to the middle ages, when it was one of the strongholds of Francesco Sforza, and sustained many a siege in the eventful struggles of that period.

The *hill of San Pietro*, which is outside the modern town, was most probably included within the walls of the ancient city, and in all probability was its *Arx*. The summit is still surmounted by some square double towers of mediæval masonry, constituting very striking objects from all parts of the surrounding country. Very little now remains of the ancient city beyond substructions and sewers, and some reticulated work of Roman times. In the valley beneath, the ruins of a circus have been discovered.

On the height of San Pietro is situated the *Cathedral*, dedicated to St. Peter, a very interesting edifice in the earliest Italian Gothic style: it is supposed to date from the 9th or 10th cent., and is built of fragments of ancient buildings: the great doorway has a rich round-headed arch, with a rose window and arcaded galleries above, the whole enriched with some very curious sculptures of the Trinity, angels, saints, men, devils, chimæras, beasts, birds, and reptiles of extraordinary variety and of most gro-

tesque expression. The interior was once covered with frescoes, but they have nearly disappeared, from damp and neglect. The columns which support the roof were evidently taken from ancient buildings. The font rests on a Pagan altar. From the nave a flight of steps leads to the high altar, beneath which is a crypt, a curious fragment of mediæval architecture. Its 28 marble columns seem to have been collected from all kinds of buildings, Roman as well as Etruscan. It is supposed to occupy the site of a Roman bath, the latter built on the foundations of an Etruscan temple. Near the cathedral is the ch. of *Sta. Maria*, decorated on the outside with fantastic sculptures similar to those of the cathedral: it is supposed to be a centy. older than S. Pietro. There is a large fresco of the Last Judgment at the end of the apse, probably of the 14th centy., and a good altar-piece of Virgin and Child, of the Siennese school. The ch. of S. Maria also contains a curious pulpit in the same style as that of S. Maria di Castello at Corneto, and probably of the same period (13th centy.) Beyond these ecclesiastical edifices there is nothing of any interest in Toscanella, except the house and garden of the Campanari family, known throughout Europe as having been among the first and most successful labourers in the field of Etruscan exploration. Their residence is one of the most interesting in the town, and contains some valuable tombs and other treasures discovered in the excavations. Many of these are not so easily removable as the lighter articles, which speedily find purchasers, and therefore they may now be almost considered as permanent fixtures on the premises. The garden is unique in character and arrangement; sarcophagi, with full-length portrait figures of every variety and of every age upon their lids, are scattered here and there among the shrubs and trees; and in one part of the garden is the facsimile of a tomb which was opened by Signor Campanari in 1839, constructed

on the exact model as to size and arrangement, and containing 10 of the 27 urns and other articles found in the original sepulchre. The figures on these sarcophagi, of both males and females, are in recumbent attitudes; they hold goblets in their hands, and form together a family banquet of the dead. As a large portion of the treasures discovered by the Campanari have found their way to the Gregorian Museum, we need not more particularly describe them here. On the heights opposite Toscanella, and in the cliffs of the ravines around it, we may still trace the site of the ancient Necropolis. The most interesting tomb accessible is that called the Grotta della Regina, of late years much injured, a large irregular chamber with 2 massive columns supporting the roof, and remarkable for its labyrinth, a passage cut in the rock and communicating from one wall of the tomb to the other. Most of the Etruscan tombs at Toscanella are beneath the surface like those at Vulci. Sig. Valery, an apothecary, has a large assortment of bronzes, vases, scarabæi, &c., for sale; his prices are high, but he will stand beating down.

No traveller who has not visited from some other point the extraordinary cavern-tombs of *Sovana* should leave Toscanella and its neighbourhood without extending his excursion to that locality. Before, however, we notice Sovana and some other Etruscan sites which must be passed on the way, it may be as well to mention, for the information of those who desire to proceed to Viterbo, that a good road from Toscanella leads direct to that city, about 4 hours' drive. On leaving Toscanella the road winds up a valley filled with ancient tombs, excavated in the rocky precipices like those which occur so abundantly in all the valleys of this district. From some parts of the road the 4 Etruscan cities of Corneto, Toscanella, Viterbo, and Montefiascone are visible at the same time, and form one of the most striking panoramas of the journey. At about two-thirds

of our way between Toscanella and Viterbo, but 2 m. on rt. of the road, is Castel d'Asso, with its cavern-sepulchres. The traveller may visit them without difficulty *en route*, but it will perhaps be more desirable to proceed direct to Viterbo, and make Castel d'Asso the object of a separate excursion from that town: in fact, the tourist may advantageously make Viterbo (where *Schenardi's* hotel, with café-restaurant on the Corso, can be recommended, with very moderate charges. There are also the *Angelo*, in the Piazza, the *Americano*, and the *Moro*, where the cookery is good) his head-quarters for a day or two, and explore the many interesting objects in the town and neighbourhood. They are fully noticed in the *Handbook for Central Italy* (Rte. 105). 3 m. before arriving at Viterbo the road passes about $\frac{1}{2}$ m. from the sulphureous baths of *i Bullicami* on rt.

SOVANA (SUANA).

To reach Sovana travellers should drive from the Albegna station, on the Maremmana rly., to Pitigliano, a distance of 32 m. Carriages can be obtained by telegraphing to Signor Ridolfi, owner of the post-carriages at Marciano, which is on the road to Pitigliano, 20 m. from the station. The charge for a 2-horse carriage is 35 fr. From Marciano a splendid view is enjoyed over the Maremma and sea. Horses may be engaged at Pitigliano to reach Sovana, 3 m. distance, through a wild rocky country, intersected with deep ravines. A good carriage-road is now in course of construction. Pitigliano may also be reached from Toscanella by a good carriage-road through Marta, Valentano, and Latera, where there are large sulphur mines, now worked by a French company. Between Valentano and Latera the road skirts the high rim of an extinct volcanic crater, which formerly enclosed a lake, now drained and converted into a fertile valley. From the height near Valentano a

splendid view is obtained over the lake of Bolsena and its picturesquely wooded banks. The distance from Toscanella to Pitigliano by this route is about 35 m., and a carriage should be obtained for 40 f. Travellers had better furnish themselves with provisions.

At Pitigliano tolerable accommodation for a night or two may be had at the inn, *La Scala*, which, however, only supplies 2 bedrooms; but at Sovana there is absolutely no accommodation.

Travellers on horseback may take the bridge-road from Toscanella to Ischia, 14 m., thence to Farnese, 3 m., and on to Pitigliano, 12 m., making a detour, if desired, to Castro. All the places we have mentioned occupy Etruscan sites, though their ancient names are either unknown or objects of conjecture. *Ischia* stands on a tongue of land between deep ravines, the sides of which are full of tombs. *Farnese* is in a similar position, and is supposed to occupy the site of Maternum, a station on the *Via Clodia*: it contains a palace belonging to Prince Chigi. *Castro*, which gave a Ducal title to the ex-king of Naples, as descendant from the Farnese family, 7 m. W. of Farnese, also occupies an Etruscan site, supposed by many to be that of Stalonia, on a tongue of land near the Olpetta torrent, 2 m. above its junction with the Fiora, surrounded by ravines deeper and gloomier than any others in this district; but the town is a wilderness, having been levelled to the ground by Innocent X., as a punishment for the supposed murder of the bishop of the see by one of the dukes of Farnese. *Pitigliano* stands, like the towns we have described, on a tongue of land separated from the neighbouring plain by deep chasms, the sides of which are filled with tombs and columbaria. Near one of the gates, called the *Porta di Sotto*, are some fine fragments of the city wall, 8 courses high, and in the best style of Etruscan masonry. On a height above the town, called the *Poggio Strozzi*, are some traces of a villa of the counts Orsini, with which the peasantry associate many a romantic

tale: 2 recumbent figures hewn in the rock are still called by them "*Orlando and his wife*." The scenery about Pitigliano is extremely fine, and would afford occupation to the sketchers for days together, particularly in the neighbourhood of the *Cascatella*. Another place of even greater natural beauty, but lying about 5 m. on the provincial road from Pitigliano to Orvieto, ascending the ravine of the *Lente*, is *Sorano*, an Etruscan site, the ancient name of which is lost; it abounds in scenery of the grandest character, consisting of precipitous chasms and long gorges, 500 ft. deep, up which excursions on foot or horseback will repay the lover of the picturesque. The syndic of Sovana, Signor Bernardo Martinucci, resides in Pitigliano, near the town gate; he speaks English fluently, is extremely hospitable, and will afford aid and information to travellers. There is no inn there, but refreshments may be obtained at the *Casa Farfanti*, though there are no beds which the traveller will willingly occupy. 3 m. from Pitigliano, as we have already stated, is the village of *Sovana*, occupying the site of the Roman city of *SUANA*, almost deserted in the summer season from malaria. In 1843 this remote and almost unknown village acquired celebrity by the discoveries of our countryman Mr. Ainsley, who found in the ravines around it a series of sculptured tombs more varied in their character and more beautiful in their details than any which had hitherto been known throughout Etruria. The present town, with a population reduced by malaria to less than 100, was so important a place in the middle ages that it sustained a siege against Frederick II., and its mediæval castle, with its machicolated battlements, is still standing. Sovana was the birth-place of Gregory VII. (Hildebrand), and is still the seat of a bishop, though the malaria gives the prelate a sufficient excuse for non-residence. Travellers who have time at their disposal should take care, for this reason, to visit the locality in the

winter or spring months, when they can do so without danger. Before exploring the ravines it will be desirable to obtain some person from the village to act as guide, as the passages are in many cases intricate and dangerous: the syndic will probably give the best information as to persons qualified for this duty. The first and most remarkable tomb discovered by Mr. Ainsley is called "La Fontana." It is hewn in the tufa rock, and is 17 feet wide by 17 high, the last 7 feet being occupied by the pediment. This pediment rests on a projecting frieze, below which is a recessed arch nearly 10 feet high, with an inscription carved on the inner wall, and buttresses on each side, which probably supported figures. The pediment is filled with an alto-relievo of a marine deity, with huge fishes' tails in the centre, having a male genius winged on either side. The design and execution of these figures prove that they belong to a late period of Etruscan art, and as no such monument has been found in any other part of the country it may fairly be considered unique. Near this is a long line of rock-hewn tombs, differing from those observed in the other valleys of Etruria, in the purely Egyptian character of their outline and mouldings, though the doors and inscriptions are Etruscan. On the opposite side of the ravine is another very remarkable tomb, called by the peasantry the "Grotta Pola," hewn out of the tufa in the form of the portico of a temple. The single column which remains and the pilaster behind it are fluted, and the capitals are formed of foliage which somewhat resembles the Corinthian: Mr. Ainsley considers that they have human heads in the middle of each face, the whole of which retains traces of red colour. The pediment has lost its sculptures, if any such ever existed in it, but the part of the soffit which remains is still decorated with medallions. From the traces of art on the adjoining rocks, Mr. Ainsley concludes that the portico formed a part of a

much larger monument, forming "an union of objects of architectural grandeur not to be seen in any other part of Etruria." Many other tombs of interest are found in the same line of cliff, but the most remarkable are a series of tombs hewn into the forms of houses, presenting the most perfect characteristics of the domestic architecture of the Etruscans. Nearly every monument has its inscription, carved, not on the cornice, but within the moulded doorway. Altogether it is impossible to imagine any spot which offers a more fertile field for the archæologist or the explorer.

SATURNIA.

About 8 m. beyond Sovana is the site of Saturnia, which presents us with archæological attractions differing from those of every other site we have described. Independently of its interest to the antiquary as one of the 4 cities which Dionysius describes as having been built by the aborigines, Saturnia is a place which every artist and lover of natural beauty will be rejoiced to visit. It is impossible to conceive anything more delightful than the scenery with which it is surrounded, or more rich in colour and effect than the valley of the Albegna, with its numberless tributary streams. The modern village, however, is a wretched place, with less than 50 inhabitants, who are regularly driven away in summer by the malaria. The only house in which the traveller can venture to pass a night is that of the owner of the place, the Marchese Ximenes, whose steward is allowed to receive strangers on terms which are reasonable considering the accommodation he affords.

The traveller who has made Pitigliano his head-quarters in the previous excursions will have 2 ways of reaching Saturnia from that town; the first and most direct is a bridle-path of 12 m. which descends the valley of the Lente, fords the Fiora just above its junction

with that stream, and from there crosses the mountains to Saturnia, which is situated on an isolated hill on the l. bank of the Albegna. From Sovana the traveller may proceed to Saturnia without returning to Pitigliano, by another bridle-path of 8 m., which fords the Fiora higher up the valley, ascends thence to S. Martino, and proceeds along the crest of the hills through Poggio to Saturnia. Those who have reached Pitigliano in a carriage will find an excellent carriage-road of 12 m. from that place to *Manciano*, beautifully situated on a rocky height between the Fiora and the Albegna, crowned with a ruined castle, and commanding a magnificent view. From Manciano another carriage-road leads to *Montemerano*, a town perched upon a rocky hill, the slopes of which are covered with olive-trees. From this place to Saturnia the distance is about 5 miles, but the road is not practicable for carriages.

Saturnia, as we have said, is situated on an isolated hill rising abruptly above the l. bank of the Albegna, at a spot where the lofty mountains which bound that stream form a vast amphitheatre around it. From whatever side we approach it, the mediæval fortifications which have been built upon the ruins of the ancient walls render it a conspicuous and imposing object. These fortifications are now in ruins, and effectually conceal all but 3 or 4 fragments of the ancient masonry. The most perfect and interesting of these are seen on either side of the Porta Romana, where they present a fine example of polygonal architecture; the blocks are of travertine, and are fitted together with a precision which is the more remarkable when the hard nature of the material is considered. The Roman pavement of the Via Clodia, which passed through this gate from Rome, is still visible at the gateway, and for a considerable distance beyond it. Four other Roman roads are traceable in other directions, which appear to have led to Rusellæ, Siena, Chiusi, and Cosa; the latter is particularly

visible as it sweeps down the valley of the Albegna. A few hundred yards westward of the Porta Romana is a square mass of travertine about 15 feet in height, which has been hewn into form upon the spot, and slightly ornamented with architectural mouldings and pilasters. At one end are the remains of steps leading to the summit, on which are seen, sunk in the rocky surface, 3 parallel graves, or sarcophagi, if we may so term them; but nothing remains to show by what means they were covered. Within the walls there is scarcely anything of antiquarian interest; a large enclosure called the Bagno Secco, about 50 feet square, has been taken, as its name implies, for a Roman bath: and in the modern village, which still preserves the name of the aboriginal city, are some antiquities of Roman times, a pilaster with a fluted column attached, an altar bearing the name of Marcus Aurelius, another said to bear the name of Antoninus Pius, and some inscriptions, which only serve to show the existence of a Roman colony.

The Necropolis of Saturnia is situated 2 m. from the city, in the low ground on the rt. bank of the Albegna, at a spot called by the peasantry the Pian di Palma. The tombs, which are there found in great abundance, are of ruder construction than any which are now known in Etruria, and are altogether unlike those which have been discovered in other Italian cities, whether Pelasgic or Etruscan. They bear a striking resemblance to the Druidical cromlechs of Devonshire and Cornwall. These tombs are mere cells or chambers very slightly sunk beneath the surface; their length being from 8 to 18 feet, their width somewhat less, and their height from 5 to 6 feet. Two of the sides are lined with large upright and unwrought slabs of stone, upon which is laid a covering, consisting either of one enormous slab slightly inclined, as if to carry off the rain, or of two equally rude and massive slabs laid together so as to form a gable roof. In some cases the interior is divided into 2 or even 3

compartments by a central stone or stones, which serve also to sustain the superincumbent mass. Many of the tombs are approached by a passage 10 or 12 feet in length, lined also with rough stones, and there is no doubt that they were covered by tumuli. Nothing has been discovered at present in this necropolis to connect it with the Etruscans. When, therefore, we consider the antiquity assigned to Saturnia by Dionysius, and find it corroborated by the fact that it bears the most ancient name which was given to Italy, we cannot hesitate in regarding these tombs as the work of the aborigines.

From Saturnia the traveller will, in all probability, return to Pitigliano, or proceed through Montemerano, Marciano, and Marcigliana, to the station at Albenga, and from there to Orbetello. If he take the former route, it may be useful to mention that Pitigliano is 18 m. distant from the high road to Rome at Acquapendente: if he pursue the latter, he will find Montemerano 22 m. from Albenga and 27 from Orbetello, which is fully described in our account of the road from Leghorn to Civita Vecchia, in the *Handbook for Central Italy*, Rte. 83.

From Pitigliano to Orvieto (30 m.) a 2-horse carriage may be had for 35 fr.

COSA, VETULONIA, RUSELLE, POPULONIA, AND VOLTERRA.

The tourist who has advanced to the Tuscan frontier from the side of Rome, in search of the Etruscan antiquities, should extend his tour along the road between Civita Vecchia and Leghorn. Before reaching Orbetello he will find Ansedonia, marking the site of COSA; in the neighbourhood of Magliano, the site of VETULONIA; not far from Grosseto he can visit the massive walls of RUSELLE; near Piombino he will be able to explore what remains of POPULONIA; and from Cecina he may proceed by rail to Saline, whence there is a carriage-road leading to Volterra, and ascending in 4 m. to a height of 1700 ft., thus completing in one series of excursions from Rome a visit to every important site of Maritime Etruria. Returning from Volterra to Rome, by the way of Siena, he can make a détour to CHIUSI, visiting the Etruscan sites in its vicinity, Sarteano, Cetona, and even Perugia, and afterwards proceed through Città della Pieve to ORVIETO, Montefiascone, and Viterbo. From Viterbo he can visit CASTEL D'ASSO, NORCHIA, BIEDA, and SUTRI; and if disposed to conclude his exploration of Etruscan cities, he may proceed from Monterosi to Civita Castellana, and examine the sites of the 2 FALERII, taking VEII on his return to Rome. All these places are fully noticed in the *Handbook for Central Italy*, under Rtes. 83, 97, 105, and 107.

RIDES AND EXCURSIONS ON HORSEBACK IN THE VICINITY OF ROME.

As there are few more agreeable pastimes for our countrymen during the Roman season than equestrian excursions in the environs of the city, it may be useful before closing our description of the region in the centre of which Rome is situated to give a few sketch riding itineraries, within a mo-

derate distance, and for which we are mainly indebted to a friend, one of the most experienced of our countrymen in the highways and byways of the Campagna.

Under the head of General Information (§ 11) we have mentioned how horses are to be obtained; they are in

General good for the purpose, accustomed to this kind of exercise, and capable of following the hounds. The average hire of a serviceable animal is 200 frs. a month, with a gratuity at the rate of $\frac{1}{4}$ fr. a-day to the stableman, who will usually have to lead it to and from the rendezvous near the gates.

A good riding map of the country near the capital is still a *desideratum*. The best will be that published by the Roman Government in 9 sheets, which has most of the by-ways, and all the farms, with their names, on it; but the scale (about 1 inch to a mile) is not sufficiently large to admit of many of the paths being marked on it, and especially of the farm-buildings or *tenute*, the most important landmarks and guides for the rider. The former map of the Roman Censo (1839) in two sheets, and that of General Moltke published at Berlin (to be procured at Spithöver's), will supply some of these defects, but they only embrace the portion of the Campagna within 8 m. of the city.

In order to get on the Campagna, where a gallop can alone be had with any kind of enjoyment, it will be necessary to proceed along the high roads or through lanes for 2 or 3 m. beyond the gates (the riding through the latter being in general good, soft, and free from the dust—in every way preferable to that on the high roads); and even here, owing to advancing cultivation, enclosures are becoming every day more general. These enclosures, bearing the local name of *Staccionate*, consist of strong wooden open fences, higher than the common five-bar gate, and, however practicable for an English hunter, can seldom be attempted by the hired steeds from the Roman livery stables. During the winter these fences have generally open spaces left in them through which the equestrian can pass, but as the spring approaches the fields are closed for wheat and meadow land, so that a passage can only be obtained by applying to the labourers or peasants on the farms. Instead of forcing his way by detaching the bars, the rider will do well to go round, if he cannot obtain a

passage by a bribe of half a franc, as otherwise he might subject himself to an action for trespass, the laws at Rome on breaking through fences being very severe.

There are two annoyances to which the excursionist is at times exposed in the Campagna—attacks from shepherd's dogs, and being pursued by horned cattle. The shepherd's dog in the environs of Rome when alone is a shy and almost cowardly animal, but when in packs, as is the case when large flocks of sheep descend during the winter to pasture in the Campagna, he often becomes a ferocious and dangerous brute. It is chiefly from the cows during the calving season, May, that there is risk to pedestrians from cattle, and at that season they ought to be avoided, especially in the pasture-lands bordering on the Anio and the Tiber, and in the Isola Sacra. They will seldom, however, attack a person on horseback.

A. EXCURSIONS FROM THE PORTA DEL POPOLO.

Horses to be sent outside the gate.

1. From the Porta del Popolo, follow the city wall on rt., passing the entrance to the Villa Borghese; then taking the first turning on l. follow the lane of the *Tre Madonne* for about $\frac{1}{2}$ a mile, and then turn to the l. until reaching the mineral spring of l'Acqua Cetosa, close to the Tiber. From here there is a good gallop across the meadows to the base of the hill of Antemna, crossing the rising ground, or going round its base, until reaching the Via Salara. The fountain of the Acquacetosa may be also reached by the Casino di Papa Giulio, the second turning on rt. outside the Porta del Popolo, crossing the Monte Parioli: or by the second lane on l. following the city wall as far as, and opposite to, the closed Porta Pinciana.

2. From the gate along the road to the Ponte Molle. Then follow the high road, the Via Cassia, to the Acqua Traversa. Before crossing the torrent turn through the gate on the l., pass the

farm buildings, and follow a tract that leads over the hill to the Monte Mario, returning to Rome by the Porta Angelica, or by the road leading to the Ponte Molle.

3. After passing the Ponte Molle, cross diagonally the Farnasina Meadow, or the Military Exercising Ground on l., and follow a narrow lane that bears on l. to the gate of a *vigna* (vineyard), and through this to another lane which will lead to Via Trionfale, near the chapel of S. Onofrio. Continue beyond this, and on reaching the open country take a track to the l., which will afford a good gallop down to the *Strada di Boccea*. Follow this road for a mile or two, and turn into the fields to rt. near the farm of *La Porcareccia*, and over the table-land to *La Lucchina*; from there descend to the valley of l'Acqua Traversa, and return to Rome by the Via Cassia and the Ponte Molle.

This ride may be extended farther by continuing along Stradi di Boccea up to *Santa Rufina*, from which turn into the valley of *S. Nicola*, and pass by *Lupo* to *La Lucchina*.

4. Follow the Via Cassia to the Acqua Traversa. Immediately after crossing the little bridge, go through gate on l. into the farm of *La Sepoltura*. In the second field cross the brook to the l., and, instead of passing through the gate at the upper end of the field, follow a path that winds up through the wood upon the rt., and eventually brings you to the Via Trionfale. $\frac{1}{2}$ mile along the road (turning to rt.) is the entrance gate to *La Lucchina* on l. From here there is a good galloping ground to *Porcareccia*, from which return across the country to S. Onofrio, or by reversing ride A 3.

5. After crossing the Ponte Molle, follow on rt. the Via Flaminia, now an excellent road, for 2 m. as far as the opening of the valley of *La Crescenza*: here turn to l. Fine galloping ground to the head of the valley, where ascend the table-land to rt., and, passing through a gate, take the track to rt., which leads down a rough and stony path into the valley of *La Valchetta*; pass through a gate to the l. At the other end of the field is a ford across

the brook, beyond which there is good galloping ground up the valley to *Isola Farnese*. Or the equestrian when arrived at the foot of the precipice may take the path on rt. to the site of Veii, near its citadel or Piazza d'Armi, and from there across the table-land of the ancient city to Isola. Here the party can lunch, and return to Rome, descending the valley of the Cremera to the Via Flaminia, 6 m. from Rome. The best mode of performing the latter part of the excursion will be to cross the plateau of Veii from the Molino to the Painted Tomb, and from there to the *Casale di Vaccareccia*, from which a path on the rt. leads down into the valley of the Valchetta near the ford. This will be a ride of 5 or 6 hours.

6. Instead of going as far as Veii, ascend the valley of the Crescenza, and along the table-land overlooking the valley of the Cremera, to the *Arco del Pino*, and regain the high road (Via Cassia) by the farm of *Bon Ricovero*.

7. Ascend the valley of the Crescenza; and instead of going to rt. (as in ride A 5), take a gate to l., cross the brook and over a hill, leaving the farm of Bon Ricovero on rt., as far as the Via Cassia. Follow the latter for $\frac{1}{2}$ m. to rt., and, entering by a gate on l., there is good galloping ground on the heights round the head of the valley of the Acqua Traversa to the Via Trionfale, which follow by Monte Mario, or by the *Strada del Pidocchio*, along the line of aqueduct to the Porta Angelica. (B 2.)

B. FROM THE PORTA ANGELICA.

Send the horses to the Piazza di S. Pietro, or to the gate, Porta Angelica.

1. Immediately outside of the Porta Angelica, take the lane on the l. along the brook, which follow up the Val d'Inferno, on the side of which there is good galloping ground. From the head of this valley gain the Via Trionfale beyond Monte Mario, and return by the chapel of S. Onofrio and the valley of the Acqua Traversa (ride A 2). There are some fine views of the dome

of St. Peter's during the first part of this excursion.

2. Instead of ascending the Val d'Inferno, continue through the vineyards until reaching the aqueduct. Follow the path which runs parallel to the latter, the *Strada del Pidocchio*, until it joins the Via Trionfale, and return by S. Onofrio as above, or by Monte Mario and the Porta Angelica. There is a better road to the Strada del Pidocchio following the city wall from the Porta Cavalleggieri by the W. bastion of the Vatican.

C. FROM THE PORTA SALARA.

Send the horses to the Piazza Barberini, the entrance of the Villa Ludovisi, or to the Porta Salara.

1. Leaving the gate, follow the Via Salara, passing on rt. the Villa Albani, to the Ponte Salaro; after crossing which, turn into the first gate on rt.: keep the *lower* track round base of hill, and, after passing through two gates, bear away to the rt. across the *fosso* or torrent, and by a track that winds up the valley reach the *Strada delle Belle Donne*, sometimes called *della Vigna Nuova*. Here turn to the l. and keep along the road till the last paling on rt. is passed; then follow a footpath to rt.; cross the torrent by a ford; proceed over the next hill to a wooden bridge, when turn sharp to rt. over fine galloping ground, which will lead to the farm-buildings of *La Cesarina*, from which a road joins the Via Nomentana about the 5th m. from Rome; following which, cross the Monte Sacro, the Ponte Lomentano, the ch. of S. Agnese on rt., and the Villas Torlonia and Patrizzi on l., and enter the city by the Porta Pia.

Instead of returning direct from the Casale della Cesarina, an hour more will enable the party to visit the Catacombs of San Alessandro.

This ride is often combined with a picnic party to the valley of La Bella Donna.

2. A shorter ride will be, after crossing the Ponte Salaro, to follow the road

to Castel Giubileo, the site of the citadel of Fidenæ; $\frac{1}{2}$ m. beyond which, ascend on rt. the valley of the Allia, or of Sette Bagni, to the Casale of Belle Donne, and return along the *Strada della Vigna Nova* to the Via Nomentana, which it joins near the Ponte Lomentano.

3. Leaving Porta Salara, take first lane on rt. until it crosses the Via Nomentana, opposite to the Villa Torlonia. Follow the wall of the latter on rt. (the *Vicolo della Campagna*), and pass through a small farmyard across the rly. to the farm of Pietralata. After passing the Casale of Pietralata on l., follow upwards the l. bank of the Tevere to Ponte Mammolo; pass the bridge, and, entering the first gate on l., strike across the meadows to the Via Nomentana, and return by that road and the Porta Pia. Or the ride may be prolonged along the Via Nomentana by the Strada della Vigne Nove, to the l., or Belle Donne, or to the farm of La Cesarina, returning by the routes given under C 1 and 2, but in the reversed order.

D. FROM THE PORTA DI SAN LORENZO.

Send horses to the Piazza Barberini, or Piazza di Termini.

1. Follow the Via di Porta S. Lorenzo, parallel to the Central Rly. Stat., as far as the gate, outside of which take first lane on rt. of road, until it joins that leading from the Porta Maggiore to the Basilica of S. Lorenzo. Follow the latter to the second turning on rt., which leads to the Campagna above the Rly.: Pass under the Rly.: a track by the side of which on l. leads to the road to Tivoli. From here, turn to rt. across a bridge, and through the farm of *Il Portonaccio*, across fields to the Via Collatina, or Strada di Lunghezza. Cross this road into fields that bear on the l. to a gate which will lead nearly opposite to the Tor de' Schiavi on the Via Prænestina; hence

to Rome by the Porta Maggiore, and the road outside the walls to the Porta S. Lorenzo.

2. On leaving the Porta di S. Lorenzo, take first lane to rt. the *Vicolo di Pratalata*, leaving the Campo Verrano and Public Cemetery on l.; enter the Campagna above the rly., and follow a track to the Via Tiburtina as above; trotting along which for about 1 m., turn to rt. into the fields of *Casale Brucciato*, and work across the Campagna to the Via Collatina, or *Strada di Lunghezza*, a mile on which will lead to the farm-buildings of *Cervaretto* on l. Turn into the fields where the aqueduct goes underground; gallop across them, leaving *Cervaretto* on l., and over a stone bridge to *Cervaro*; explore the *Grotte*, as the old quarries are called; return by *Cervaretto*; turning to the rt. across the fields will lead to the Ponte Mammolo: there is good galloping ground across to *Casale Brucciato*. Return along the Via Tiburtina to half-way between the rly. and the ch. of S. Lorenzo, where a lane on the rt. (the *Strada Cupa*) will lead to the road outside the city wall, at the N.E. angle of the Prætorian Camp.

E. FROM THE PORTA MAGGIORE.

On leaving the gate take the Via Labicana; follow it for about 1 m.; then turn to rt. down a lane which follows along the E. side of the aqueduct to *Porta Furba*, leaving which on l. continue along the path on W. side of the aqueduct, and pass through the farm of *Roma Vecchia*, till the aqueduct runs underground; then bear away to the rt. and cross the Via Appia Nova; or turn to l., and, passing the railroad by the ruins of *Sette Bassi*, strike across to the Via Labicana, and, crossing this, pass on to the Via Prænestina, near the *Tor Tre Teste*, and follow to the N. across the country to the Lunghezza road, and along it on l. to Rome, by the *Tor dei Schiavi*.

F. FROM THE PORTA DI S. GIOVANSI.

Send horses to the Coliseum, or to the gate.

Follow the road outside and round the walls of the city to the Porta S. Sebastiano, and then the Via Appia to the ch. of Domine quo Vadis: here take the road on rt., the *Strada del Divino Amore*, passing by *Tor Marancia*, *Tor Carbone*, and *la Vigna Murata*, to the castellated farm of *Castel di Leva*, *il Divino Amore*, about 8 m. from Rome, the view of which on S.W. side is picturesque. From here return by *Valerano*, the *Tre Fontane*, and the *Porta di S. Paolo*, a ride of 5 or 6 hours. (There is a great gathering of the peasantry from all the country around at the feast of the *Divino Amore* in the spring, a very interesting sight.)

G. FROM THE PORTA DI SAN PAOLO.

1. Follow the high road to the Basilica; turn up a lane opposite to the monastery on l., which leads to *Grotta Perfetta*, and through some fine grass-fields to *La Nunziatella* and *la Vigna Murata*. on the Via Ardeatina, as far as *Tor Carbone*; cross the road into the fields, and make for the tomb of *Cæcilia Metella*, on the Via Appia, a landmark always in sight; from here passing along the Circus of Romulus, gain the valley of the Caffarella by the ch. of S. Urbano and the Fountain of Egeria; ride through the farm of *La Caffarella* to the modern road to Albano, and enter the city by the *Porta di San Giovanni*.

2. A longer and better ride may be taken, by *La Vigna Murata*, as in the last, and from there crossing by another *Casale* di *Torricola* to the *Casale Rotondo* (tomb of *Messalla Corvinus*) reach the Albano post-road, leaving the ruins of the villa of the *Quintilii* on the l., and, when past the *Stagionata*, strike across the fields and a small stream to the point where the *Marcian* aqueduct goes underground. There is a fine view from this point, which commands the curved line of the aqueduct looking towards Rome. Recross the

stream sharp to the rt. into a track which leads into the high road to Albano, near the Osteria della Tavolata.

3. After passing the Basilica of S. Paolo, continue along the road for $\frac{1}{2}$ m.; take the l. hand road at the bifurcation of the Via Ostiense, which leads to the Tre Fontane, where the churches may be visited. Continue 2 m. to the Acqua Cetosa, and ascend the stream on l. towards the farm-buildings of Tor Pagnotta, and from there to the *Cecchignola*, and across the Campagna to the Via Appia, returning along the latter towards Rome. After crossing the Almo, before reaching the city gate, follow on rt. the line of the Civita Vecchia Railway, through lanes that lead to the closed Porta Latina, or to the Porta di S. Giovanni. Thence through the city by the road along the inside of walla, passing Sta. Croce in Gerusalemme, the Porta Maggiore, the Porta di S. Lorenzo, and Piazza di Termini.

In addition to the preceding rides of a few hours' duration, longer excursions on horseback can be made:—Along the Via Cassia and Claudia to Galera and Bracciano, 2 days, including return.

From Rome to Galera by the road of La Boccea, which branches off on rt. from the road to Civita Vecchia at La Madonna del Riposo, 2 m. beyond the Porta Cavalligieri, to La Porcareccia and Santa Rufina; to Boccea, ascending the valley of the Arone to *Casal Galera* and Galera; returning by the Osteria Nuova, on the Via Claudia, La Storta, the Via Trionfale, and Monte Mario, to the Porta Angelica,—a long day's ride.

Another and perhaps more agreeable route to Galera, but equally long, will be by the valley of the Acqua Traversa as far as La Lucchina (A 4). After passing La Lucchina, leaving Mazza Lupo on rt., make for S. Nicola; from here cross a deep ravine immediately below the Casale, which follow downwards for 3 or 4 fields, then strike away to rt. up some fine meadows, at the end of which cross another ravine, and $\frac{1}{2}$ an hour's easy trot brings you to

Casale di San Giacomo, from which the ruined town of Galera is about 2 m. distant.

Along the Via Flaminia to Prima Porta and Fiano, 1 day.

Along the Via Flaminia, as in last, to Prima Porta, visiting the ruins of the Villa of Livia continuing to the Casale of Malborghetto, where the road to Scrofano turns off on l.: ascend the Monte Musino, the ancient Ara Mutiæ, and return by Formello (the road from Scrofano along the Monte Musino to Formello is very pretty), the Casale di Vaccareccia, and the valley of the Crescenza, or down the valley of La Valchetta to the Via Flaminia (A 5),—a very long day's ride.

Along the Via Nomentana to Mentana, returning by Monte Rotondo and the Via Salaria, 1 day.

Along the Via Tiburtina to Monticelli, S. Angelo, and the Lakes of the Solfatara, a long day.

To Tivoli, continuing by Vicovaro to Subiaco, and from thence by Civitella, Affile, to Olevano, Genazzano, and Palestrina,—an excursion of at least 3 days.

Along the Via Labicana to Palestrina by Colonna, returning by Zagarolo, Galliciano, the ruins of Gabii, &c., 2 days.

Along the Via Collatina to Lunghezza, Castiglione (Gabii), returning by Castel d'Osa, on the Via Prænestina, Ponte di Nono, and Tor Tre Teste, 1 day.

Along the Via Labicana to Torre Nuova; from there following the torrent which descends from the hills about Frascati to near Tor Tre Teste, returning to Rome by the Via Prænestina, 5 hours.

Along the Via Ostiense to Ostia and Castel Fusano, returning by Castel Porciano, Decima, or Castel Romano, Vallerano, and the Via Ardeatina, 1 day.

Along the Via Portuense to Porto, by la Magliana and the fields to Ponte Galera, from which by road (7 m.) to Fiumicino on the coast, passing through Porto, 1 day.

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On the **DANUBE** from **PASSAU** to **GALATZ**.
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The best situation in Brussels, near the Park and
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TO H. R. H. THE PRINCE OF WALES;
TO H. M. EMPEROR OF GERMANY; THE EMPEROR OF RUSSIA;
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OF THE

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COLOGNE, January, 1869.

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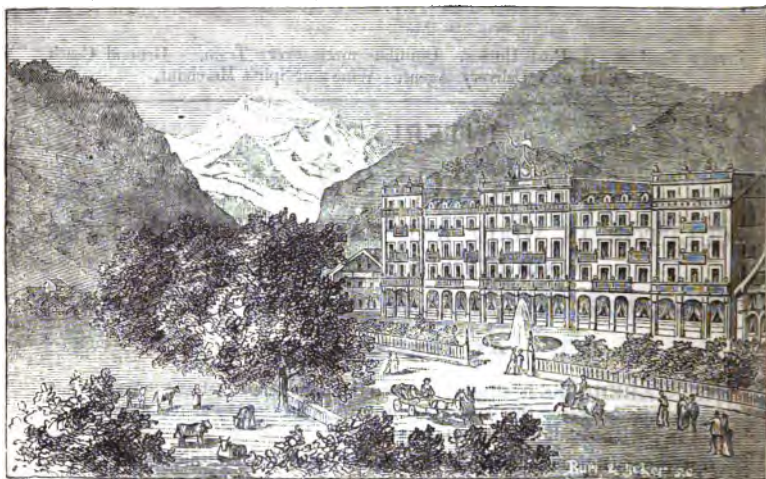
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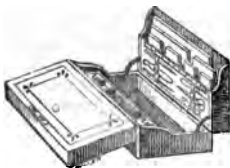
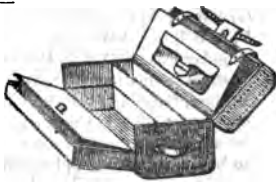
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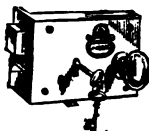
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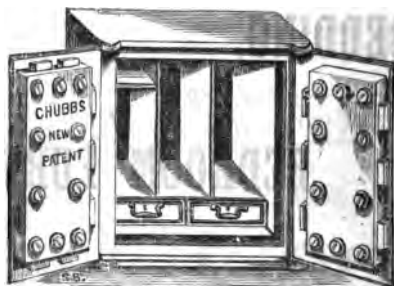
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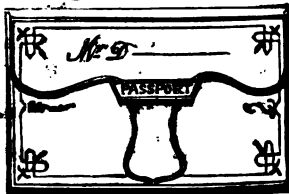
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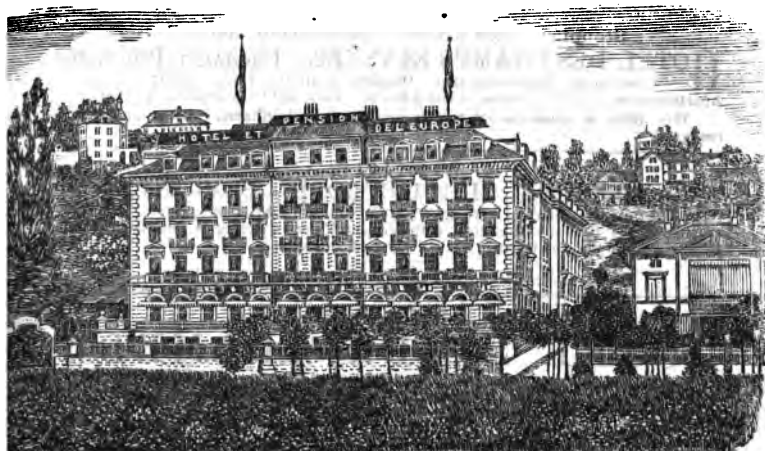
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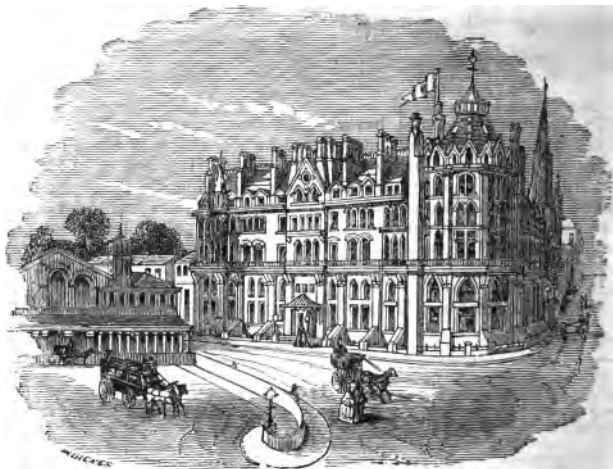
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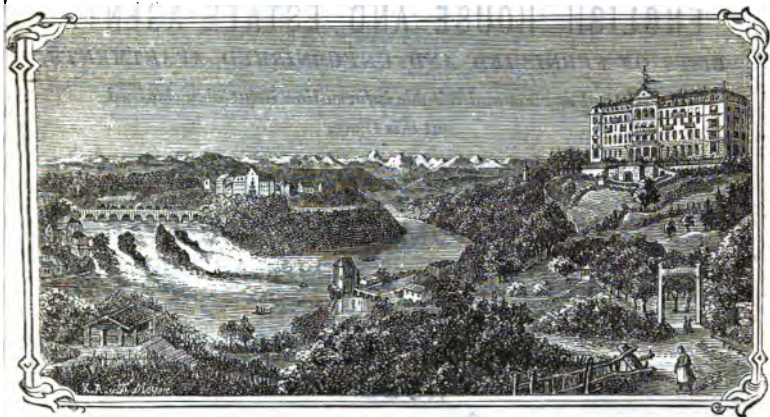
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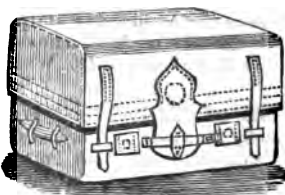
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